GLADSTONE

A 64 PAGE CLASSIC!

WALT DISNEY'S

Donald Duck

finds PIRATE GOLD!

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FEB

THE MAKING OF "PIRATE GOLD"

"Donald Duck Finds Pirate Gold" is a triple first. It is the first comic work of Carl Barks, the legendary artist who created Uncle Scrooge and drew the Disney Ducks for twenty-five years. It is the very first Donald Duck adventure story—a genre which Barks was to make uniquely his own. And it is quite probably the first original adventure drawn expressly for a funny animal comic—certainly a Disney comic. As such, its history bears scrutiny.

Disney comics were a fledgling industry in the early 1940s. They were considered a merchandising spinoff from animated cartoons, so little creative energy was spent on them. Western Publishing had produced some before "Pirate Gold," but these consisted largely of reprinted newspaper strips featuring Mickey Mouse and Donald Duck. The backlog of such strips could only last so long.

Early in 1942 we find editor Oskar Lebeck at the Disney Studio in Burbank searching for material to make into a full-length Donald Duck comic. Among the discarded film ideas that he reviewed, one caught his eye: a pirate story titled "Morgan's Ghost." This had been envisioned as a feature-length cartoon starring Mickey, Donald, Goofy—and, at one time, Pluto. Work on it began around October 1939, when writers Dick Creedon and Al Perkins submitted a plot breakdown to the story department. Their typescript, titled "Pieces of Eight, or The Three Buccaneers," still exists in the The Walt Disney Archives.

Under the working title "Morgan's Ghost," the story was heavily revised and laid out in a sequence of 800 numbered sketches by story artists Harry Reeves, Homer Brightman, and Roy Williams. As students of film know, the "writers" for an animated feature are really artists—idea men paid to sketch out the gags and story lines they dream up. Their sketches, pieced into one running plot, are tacked up on large panels called storyboards, where they can be studied for humor and pacing, and easily revised.

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"Morgan's Ghost" never developed beyond this stage. It was shelved, along with other projects, as the Studio converted to the production of wartime films. What matters today is that Lebeck decided it would make a good comic. He approached John Rose, head of the story artists for the animated shorts, and asked who might be able to draw it. Rose recommended Carl Barks and Jack Hannah, who had been working as a team on the **Donald Duck** cartoons for the past three years.

Barks and Hannah never saw the storyboards. Bob Karp, who wrote the **Donald Duck** newspaper strips, took photostats of the sketches and prepared a typewritten script from them. "That's why there's so little dialogue in 'Pirate Gold,'" Barks once explained. "Bob took it from the storyboards. In animation, they wanted things moving on the screen; they didn't want characters in held positions moving their lips.

"The script was broken down by panels. It would describe a ship or a dock or a room in some detail, to show what atmosphere should be developed in each panel. Then it would describe the action, like: 'Pete following a kid along deck—they go through a door.'"

The artists shared the task by dividing up the pages. Hannah took most of the indoor scenes, while Barks opted for sequences that showed the ship and its rigging. He researched his drawings carefully, using the Studio's reference library and back issues of the **National Geographic Magazine**. In the May 1940 issue of the **Geographic**, in an article entitled "Salty Nova Scotia," readers can find the photographs that inspired Barks' drawings of the seaport town and Pete's pirate ship, the Black Mariah.

Barks and Hannah met regularly to coordinate their work and ensure that props and settings stayed consistent throughout their drawings. Though both were veteran gag writers, they resisted the temptation to edit. "Bob Karp was no dummy," Barks commented. "He was sharp on staging, and sharp on the amount of dialogue that was necessary. He wrote a good script. We were just beginners and assumed that we weren't allowed to do any tinkering." When the pages had been drawn in blue pencil, Lebeck reviewed them; then the artists inked them. For the record, Barks drew pages 1, 2, 5, and 12–40; the rest are by Hannah.

"Pirate Gold" appeared quietly in the later half of 1942, as Western's Four Color comic No. 9. Barks does not even remember receiving any author's copies; he had to buy two at a local grocery store. Yet this comic set the pattern for decades of original funny animal adventures featuring Mickey Mouse, Andy Panda, Bugs Bunny, and other favorite cartoon characters. Today the original edition is a high-priced collector's item, and it is hard to believe that more fuss was not made.

Barks was encouraged to draw another story, then to submit his own scripts to Western Publishing. In a matter of months he had resigned his job at the Studio and was writing and drawing Duck comics on a regular basis. By the end of the 1940s he had developed a loyal readership. Hannah stayed with the Disney Studio and rose to the post of principal director on the Donald cartoons and so became a prominent Duck Man in his own right.

(continued on the inside back cover)

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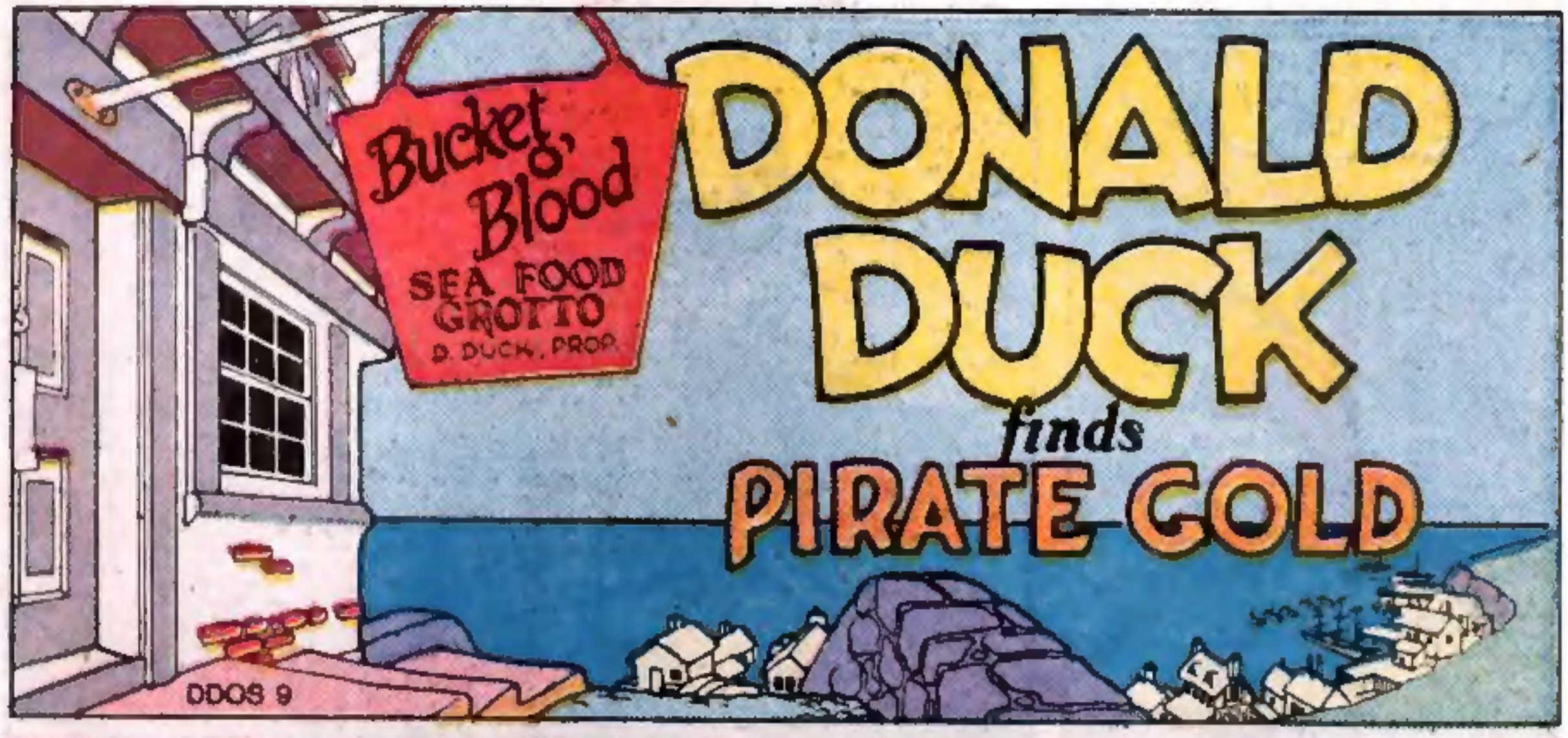
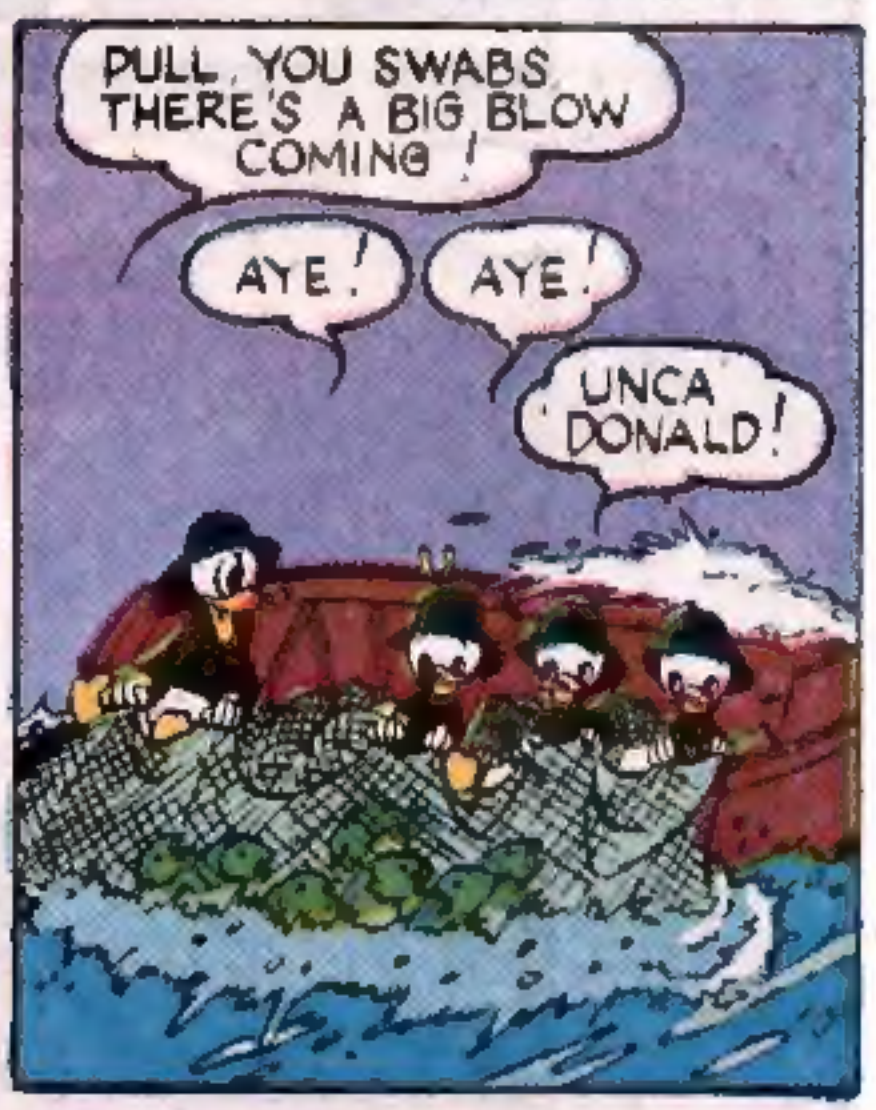
DONALD DUCK finds PIRATE GOLD





I CAN SEE THE DOCK, UNCA' DONALD, KEEP ROWING!

YOU CAN STOP ROWING NOW

UNCA' DONALD

DAISY II

C'MON QUICK! IT'S GOING TO RAIN CATS AND DOGS IN A MINUTE!

GEE HOW WE GOIN' T'CATCH FISH

NOW THAT WE'VE LOST

NEVER MIND THAT NOW, GET THE SHUTTERS CLOSED!

OUR NETS, UNCA DONALD?

BUT IF WE DON'T CATCH

FISH, HOW CAN WE

BUY NEW NETS?

DOGGONE IT, SHUT THE SHUTTERS AND SHUT UP!

THERE, THAT'S BETTER!

ABOUT THOSE NETS, UNCA DONALD, HOW ARE ---

DOGGONE IT, THE LANTERN WENT OUT! WHERE'S THE MATCHES?

--WE GONNA BUY NEW NETS IF WE-- HEY!

KNOCK KNOCK KNOCK

OH! OH! --- GULP ANSWER THE DOOR, BOYS.

DOGGONE IT, OPEN THE DOOR, BOYS!

CAN'T WE S-SORTA

A-ALL OPEN IT

TOGETHER, UNCA DONALD?

OH! OH! THERE'S N-N-NOBODY H-H-HERE!

OH, YES, THERE IS; ME HEARTIES! IT'S ME, OLD YELLOW BEAK! I'M COMIN' ABOARD!

BATTEN DOWN THE HATCHES, SWABS! STEP LIVELY, LADS!

B-BATTEN DOWN THE WHATCHES?

HE MEANS THE DOOR.

LIGHT UP THE GALLEY FIRES LADS, OLD YELLOW BEAK'S INNERDS CRAVE A NOGGIN O' SLUM-GULLION!

I'LL GIVE HIM SLUM-GULLION! GET THE CHILI PEPPERS BOYS!

PEPPER

AH, SLUMGULLION! POUR IT IN THERE, LADS!

GLUB!

GLUB!

AH, VERY WARMING! NOW, LET 'ER BLOW, OLD YELLOW BEAK'S SAFE AT ANCHOR IN A SNUG HARBOR! LET 'ER BLOW OUTSIDE!

BUT OUT-SIDE

YOU TRY DAT ONE, I'LL TRY DIS ONE. MEET Y'ON BOARD THE BLACK MARIAH LATER.

SAILORS' REST
BUCKET O' BLOOD

AH, OLD YELLOW BEAK, I'VE FINALLY RUN YUH AGROUND!

KNOCK!
KNOCK!
KNOCK!

THEY'RE HUNTIN' FOR OLD YELLOW BEAK! **QUICK**, Y'GOT T' STOW ME AWAY SOMEWHERE!

NOTHIN' DOING, JAIL BIRD! THE POLICE ARE WELCOME TO YUH!

LOOK, MATEY, IT'S NOT THE POLICE, IT'S **BLACK PETE!** BE A GOOD LAD AND I'LL CUT YOU IN ON A FORTUNE IN GOLD -- A **TREASURE!**

TREASURE

TAKE HIM UP ON IT!

UNCA DONALD WE NEED SOME MONEY T' BUY SOME NEW NETS OR WE'RE **SUNK!**

OPEN DIS DOOR OR I'LL BUST IT DOWN!

SORRY, SIR, GUESS WE DIDN'T HEAR YOU!

Y'AIN'T GOT NO STEWED PARROT ON THE BILL-O-FARE, HAVE YUH?

N-N-NO SIR, BUT WE'VE GOT SOME VERY GOOD SLUM-GULLION.

MENU

MIND IF I HAVE A LOOK AROUND YOUR KITCHEN, COOKIE? I'M VERY PARTICULAR ABOUT **HYGENIC CONDITIONS!**

TSK TSK, RATHER DUSTY IN HERE!

AH, VERY GOOD- YOUR SUGAR'S VERY HYGENIC!

YOUR SLUM-GULLION IS READY, SIR!

OKAY, OKAY!

HM-M-M

YUH HAVEN'T SEEN A **PARROT** AROUND HERE, HAVE YUH? VERY LITTLE RUNT WITH A BIG **YELLOW BEAK!**

OH, NO, SIR! NOT A SINGLE FEATHER!

WELL, IF YUH SHOULD SEE A PARROT AROUND HERE, TELL HIM **BLACK PETE** WAS LOOKIN' FOR HIM!

YES, SIR!

G'NIGHT, MATEY, SEE YUH AGAIN MAYBE.

G'NIGHT

IS HE GONE, MATEY? HAS THE BIG WINDJAMMER SET SAIL?

WHEW! YEP, HE'S GONE!

NOW LET'S GET DOWN TO BUSINESS! WHAT WERE YOU SAYING ABOUT A **TREASURE?**

NOW DON'T CROWD ON TOO MUCH SAIL, MATEY! PULL UP A CHAIR AND I'LL TELL YOU ALL ABOUT IT!

Y' SURE NO ONE CAN HEAR US, LAD?

SURE I'M SURE! THERE'S NOBODY WITHIN A MILE OF HERE!

SO, I SAVED THIS OLD SAILOR'S LIFE IN A FIGHT IN SINGAPORE. AND THE OLD BLOKE TOLD ME WHERE TO FIND THE TREASURE MAP OUT OF GRATITUDE!

YEAH, WELL WHERE DID **HE** FIND OUT ABOUT IT?

AH, MATEY, THAT'S THE WEIRD PART ABOUT THE TALE. THE OLD BLOKE CLAIMED THE **GHOST** OF MORGAN THE PIRATE TOLD HIM ABOUT IT PERSONALLY!

4-GHOSTS

YEP, THAT'S RIGHT LAD, THE GHOST OF HENRY MORGAN! HE TOLD MY OLD MATE THE VERY **SPOT** TO FIND THE **MAP**!

WHERE?

WHERE?

WHERE?

WHERE?

HERE, LADS, IN THIS **VERY ROOM**!

AND NOW WE'LL SEE WHETHER MORGAN'S GHOST KNEW WHAT HE WAS TALKIN' ABOUT!

STARTING FROM THE DOOR OF THE BUCKET O' BLOOD, WALK THIRTEEN PACES DUE NORTH!

ELEVEN--TWELVE--THIRTEEN--!

TEN PACES DUE **EAST**!

NOW, **FIVE BRICKS** UP ON THE RIGHT HAND SIDE! WE'LL SOON KNOW, LAD, **ONE..TWO..THREE..!**

FOUR--FIVE-- AND THIS SHOULD BE -YEP SHE'S **LOOSE**, LADS!

HERE'S THE MAP LADS! OLD MORGAN'S GHOST WAS **RIGHT**!

OH BOY! THE TREASURE IS AS GOOD AS **OURS**!

NOT IF I KNOW ANYTHING ABOUT IT!

THAT'S THE ISLAND, LADS, AND THE TREASURE'S BURIED RIGHT THERE!

WHAT ARE WE WAITING FOR? BOY, LET'S GO!

NOT SO FAST, MATEY! FIRST WE'VE GOT TO BUY A **SHIP**! AND THAT WILL WAIT TILL MORNING!

BUY A SHIP! HAVEN'T YOU GOT A SHIP?

NO, MATEY, BUT I'VE A LITTLE MONEY SAVED! NOW OFF TO BED, LADS, WE'LL NEED OUR SLEEP!

AH HA! SO THEY NEED A **SHIP**, DO THEY!

BLACK MARIAH

SO BRIGHT AND EARLY THE NEXT MORNING OUR LITTLE BAND OF TREASURE HUNTERS SALLY FORTH TO FIND A GOOD, STOUT SHIP!

BOY! I HOPE WE CAN SAIL WITH THE EVENING TIDE!

MAYBE, LAD, MAYBE. WE'VE GOT TO FIND A SHIP AND FIT HER OUT FIRST!

SAILORS REST

I'LL MEET YOU LADS DOWN ON THE WATERFRONT. GOT AN OLD MATE UP HERE I WANT TO SEE FIRST.

AYE, AYE, MATEY. WE'LL HEAVE TO UNTIL WE SIGHT YOUR SAIL.

GEE, UNCA' DONALD, YOU CAN TALK LIKE A SAILOR ALMOST AS WELL AS YELLOW BEAK!

BETTER BOYS BETTER!

& CO.
MARINE SUPPLIES

WAIT HERE, LADS. I'VE GOT A FEW THINGS TO PICK UP HERE.

WELL, WELL, PIPE THE ADMIRAL ABOARD, LADS!

TAKE OFF THAT LID, SWAB! OLD YELLOW BEAK'S CHARTIN' THE COURSE ON THIS VOYAGE!

YES SIR-- I MEAN AYE, AYE, SIR

BLACK MARIAH

QUICK! WHERE'S THE CAPTAIN?

Y'BETTER HURRY, CAP THEY'RE COMIN' DOWN THE DOCK!

HEY! RED EYE, GET THAT NAME CHANGED! STEP LIVELY.

AYE AYE (A.)

BLACK MARIAH

BL...

THE WRITE LILY

THE NAME'S CHANGED CAP— I MEAN, MAM— OR— CAP?

HEY LOOK! A SHIP FOR SALE!

THE WHITE LILY

FOR SALE

HMMM... NOT BAD LINES... LOOKS LIKE SHE MIGHT BE SEAWORTHY.

WHAT Y'MEAN— NOT BAD! SHE'S A BEAUTY!

WELL, LET'S GO ABOARD AND GET A PRICE ON 'ER, LADS.

GET SET, HERE THEY COME!

PARDON ME, MA'AM, BUT IS THE CAPTAIN OF THIS SHIP ON BOARD?

LITTLE WOMEN

OH, HOW COULD YOU BE SO HEARTLESS SIR'—OH, DEAR, MY POOR CAPTAIN!

FOR SHAME, SIR! THIS POOR WOMANS HUSBAND PASSED AWAY ONLY TWO DAYS AGO!

IF THERE WEREN'T A LADY PRESENT, I'D DEMAND SATISFACTION SIR!

COME, OLIVER, HOLD YOUR TEMPER. THE YOUNG GENTLEMAN COULD NOT HAVE KNOWN!

SORRY TO HAVE DISTURBED YOUR RIGGIN', MA'AM BUT WE CAME ABOARD ABOUT BUYING THE SHIP. HOW MUCH'S YOUR ASKIN' PRICE?

OH DEAR I KNOW SO LITTLE ABOUT SUCH THINGS. HOW MUCH CAN YOU AFFORD?

WELL, MA'AM, GUESS I COULD PAY UP TO A HUNDRED POUNDS, MAYBE—

THAT'S A FAIR PRICE, SIR BUT—BUT— OH DEAR. WHAT WOULD THE CAPTAIN SAY IF HE KNEW I WAS SELLING HIS BELOVED WHITE LILY?

NO. BOO HOO. I CAN'T SELL HER! GO AWAY AND LEAVE ME TO MY GRIEF! OH CAPTAIN WHY DID YOU LEAVE ME?

HIS LAST WORDS WERE: "NEVER LEAVE THE WHITE LILY, OLD GIRL!"

COME, YELLOW BEAK WE'RE BREAKING HER HEART!

OH, GENTLEMEN, COME BACK! I'VE GOT A GRAND IDEA!

YOU GENTLEMEN HAVEN'T SIGNED ON A CREW FOR YOUR VOYAGE YET, HAVE YOU?

SHUCKS, LADY, WE HAVEN'T EVEN GOT A SHIP YET!

WELL IF YOU'LL SIGN MY BROTHERS AND I ON TO FILL OUT YOUR CREW, I'LL SELL YOU THE WHITE LILY I WOULDN'T HAVE TO LEAVE THE SHIP THAT WAY.

BOY, THAT'S SWELL! HOW ABOUT IT, YELLOW BEAK?

I DON'T LIKE WOMEN ON A SHIP LAD. BAD LUCK'LL DOG US.

I'M A VERY GOOD COOK! I MAKE DELICIOUS **SLUMGULLION**!

Y'HEAR THAT, YELLOW BEAK? SHE MAKES SLUMGULLION!

OKAY, I GIVE IN, MATEY, BUT MARK MY WORD, WE'LL HAVE BAD LUCK!

WE'LL BE BACK WITH OUR DUFFLE BEFORE SUNDOWN, SO PLAN TO SLIP ANCHOR AND SAIL WITH THE TIDE.

THE WHITE LILY

HAR, HAR, HAR! BOY, DID THEY FALL FOR IT!

DID YOU SEE OLD YELLOW BEAK WEEPIN FUR YUH?

WHAT A LAUGH THIS VOYAGE IS GOIN' TBE!

WELL, GUESS WE'VE GOT EVERYTHING.

NOT QUITE, MATEY, WE'D BETTER PICK UP A FEW GUNS AND A DIRK OR TWO. MIGHTY HANDY TOOLS, LADS!

YO HO! BLOW THE MAN DOWN!

GONE ON VACATION

WELCOME ABOARD THE WHITE LILY, MY LADS!

WON'T YOU WAIT JUST A MOMENT, PLEASE? I'M HAVING OLIVER TAKE MY THINGS OUT OF THE CAPTAIN'S CABIN!

SURE, TAKE YOUR TIME, MA'AM

WE'RE GOING TO HAVE A LOVELY SUNSET.

POWDER

HOPE YOU DIDN'T FORGET ANYTHING — MAPS OR STUFF.

WHAT'S THE MATTER, GENTLEMEN? YOU ACT NERVOUS.

POWDER

OH, THOSE THINGS — WHY THEY'RE MY HOBBY. I COLLECT THEM.

STOW OUR GEAR IN THE CABIN MATEY I'M GOIN TO GET THIS TUB UNDER WAY!

GET ALOFT, Y SWABS. WE'RE SAILING!

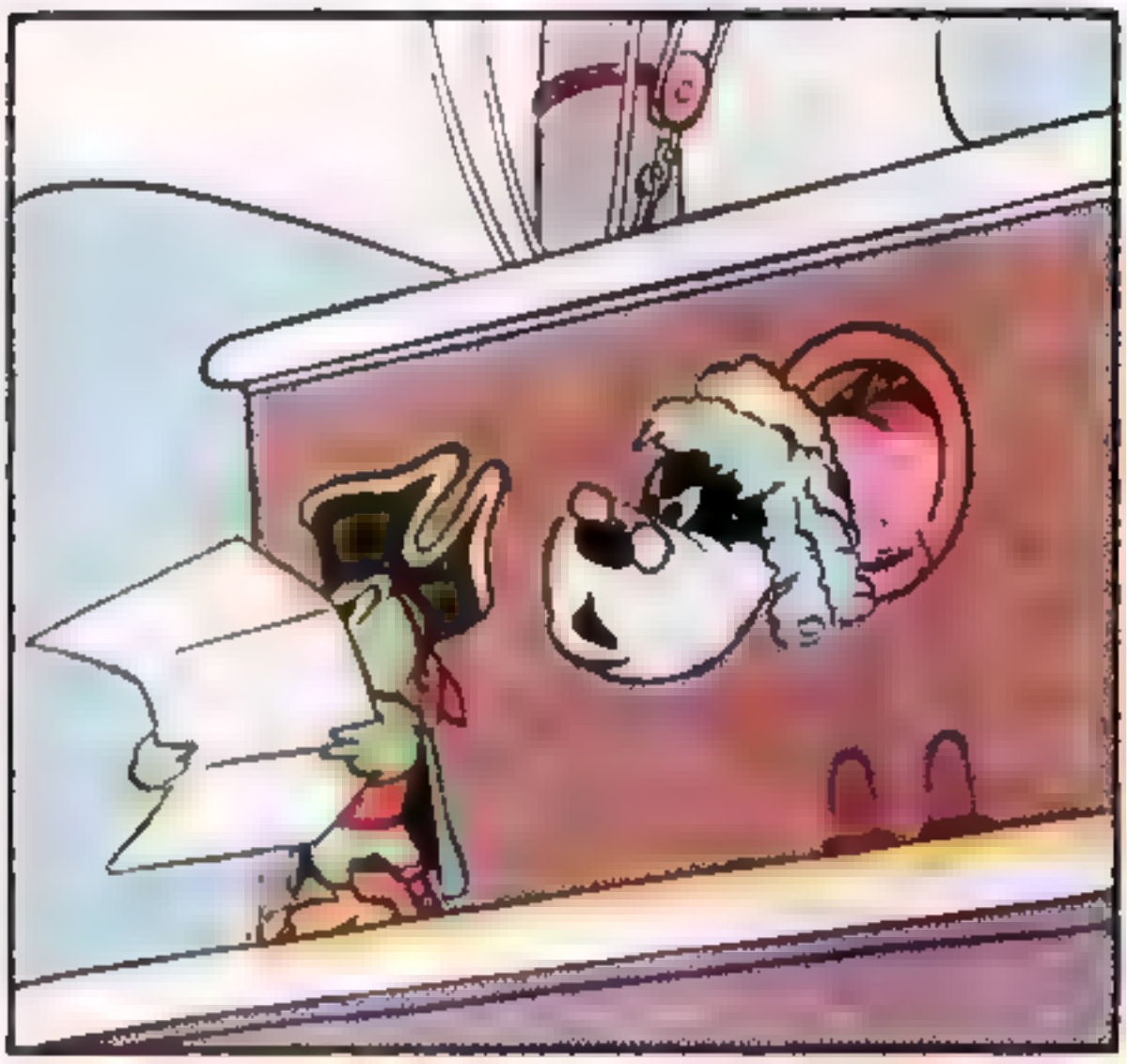
AYE! AYE! SIR

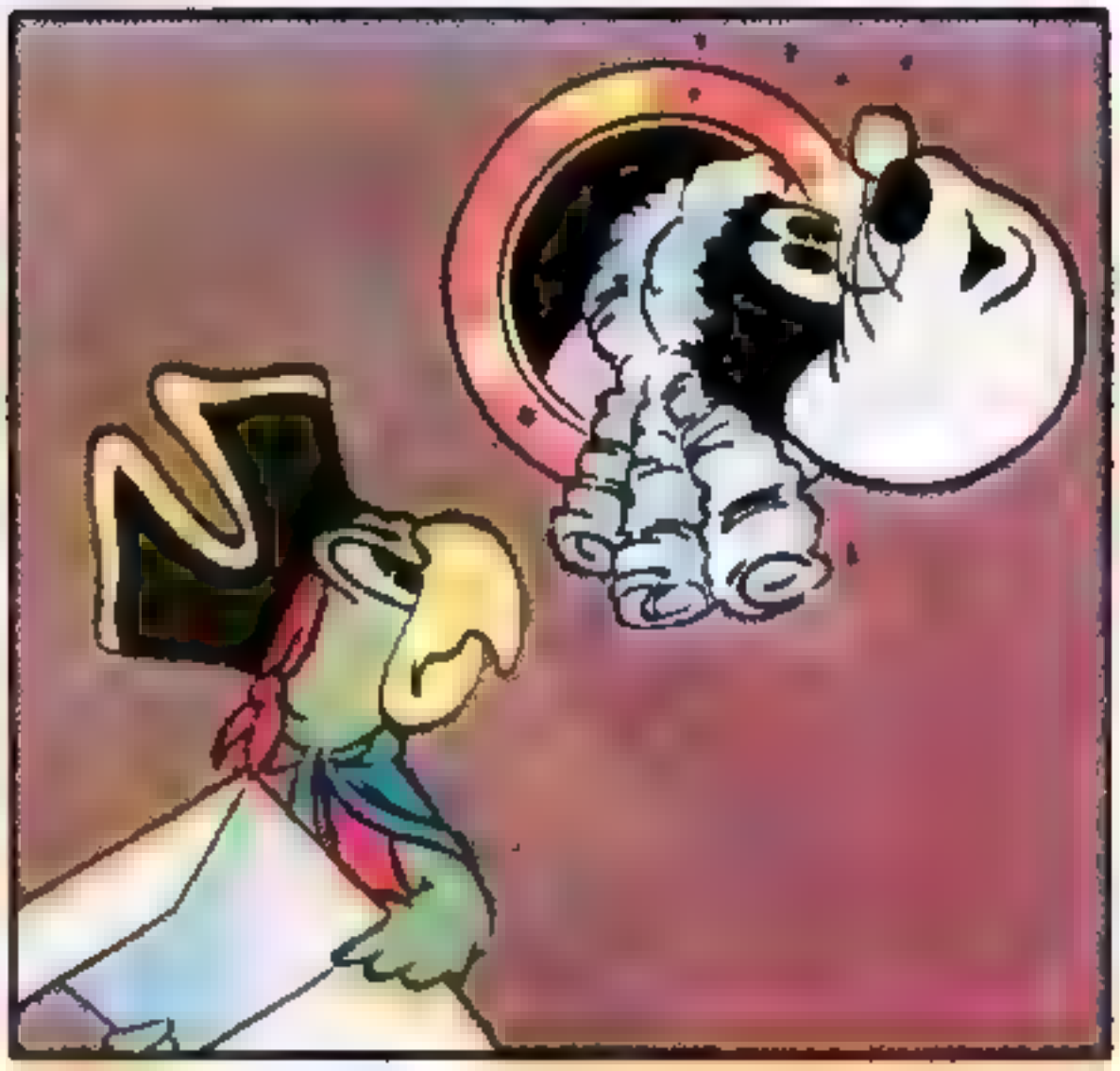
WAIT TILL WE GET THAT LITTLE RUNT AT SEA

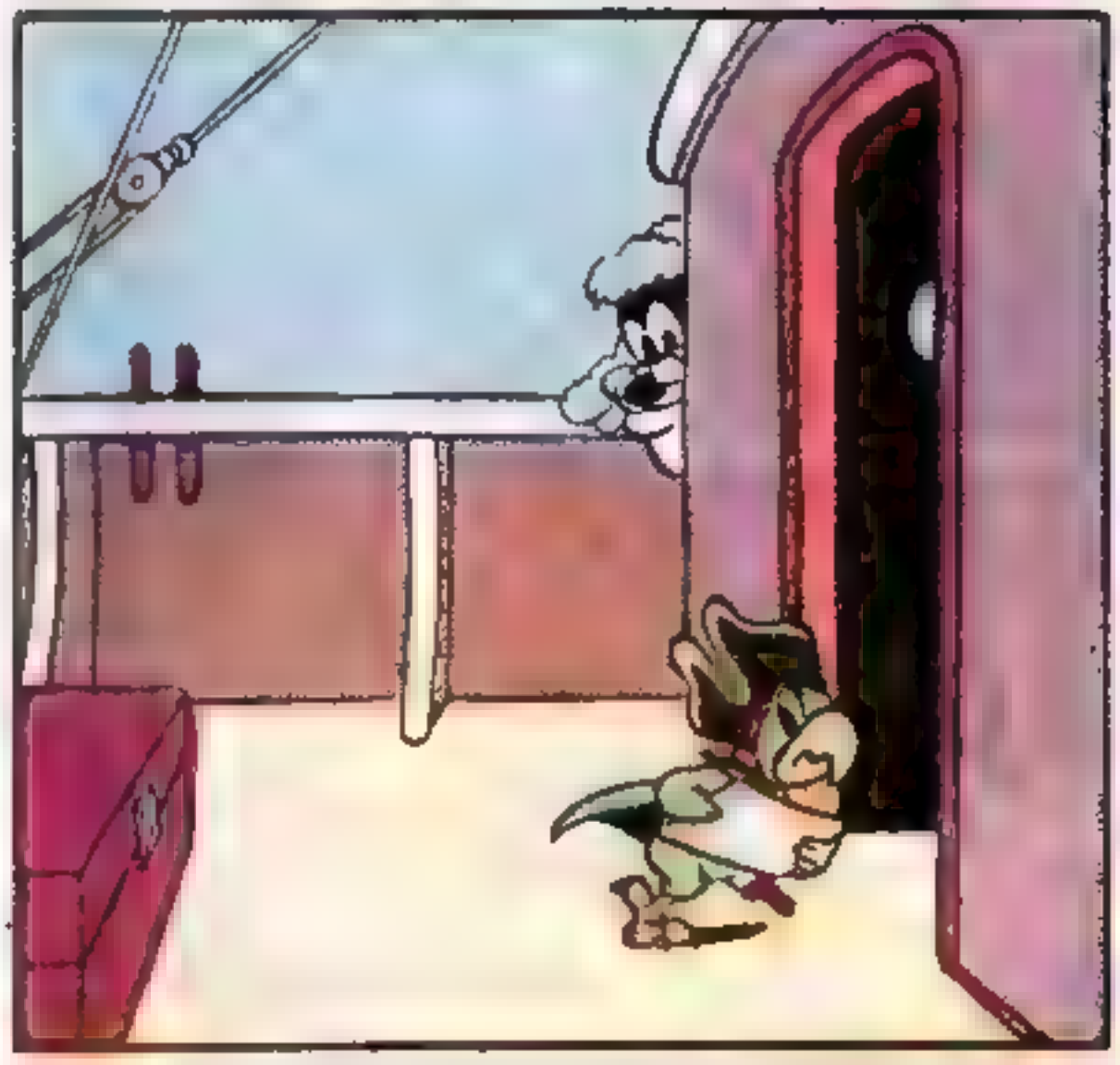
STAND BY ALOFT TO SET SAILS!

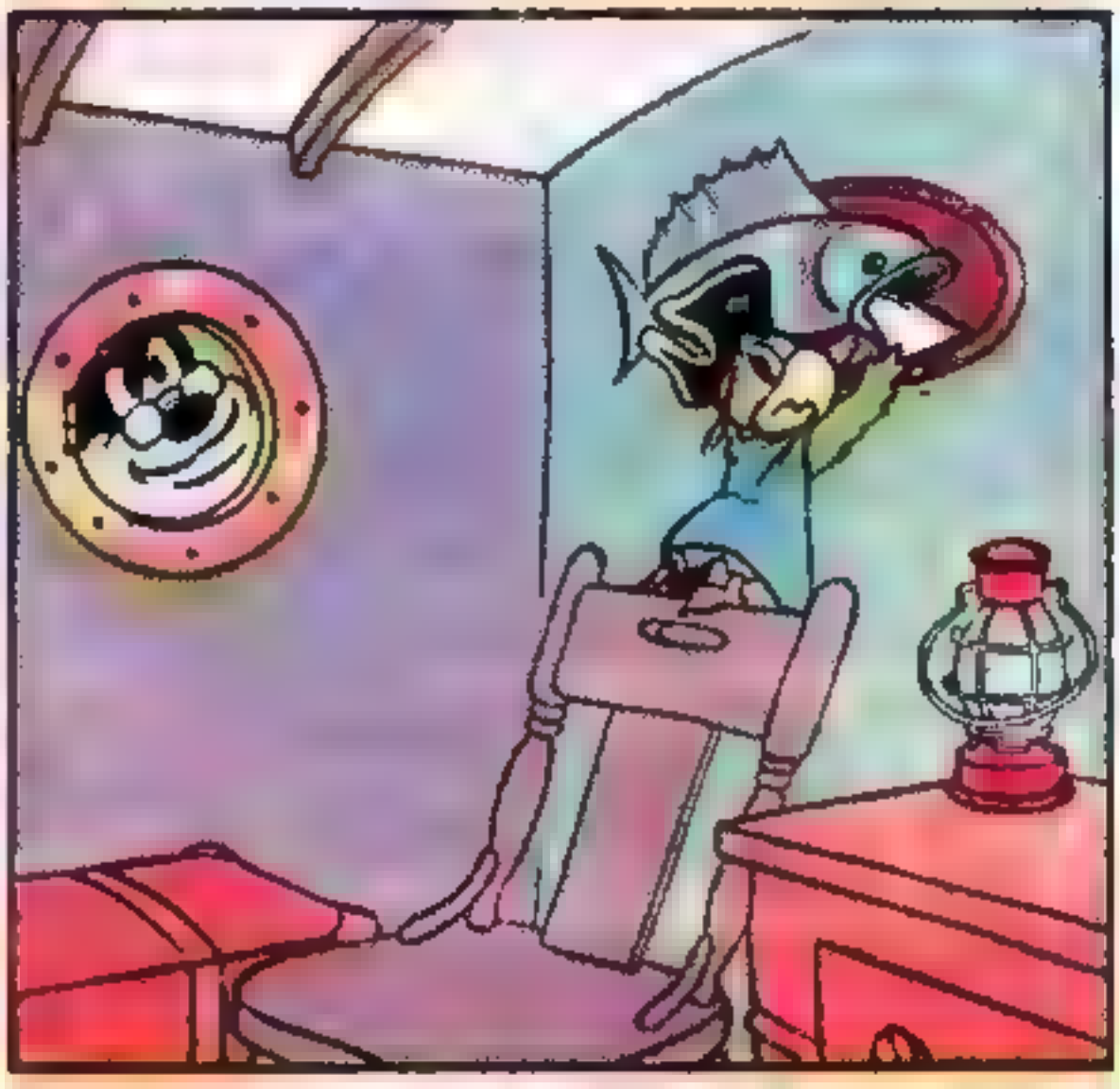
LET GO FORWARD!

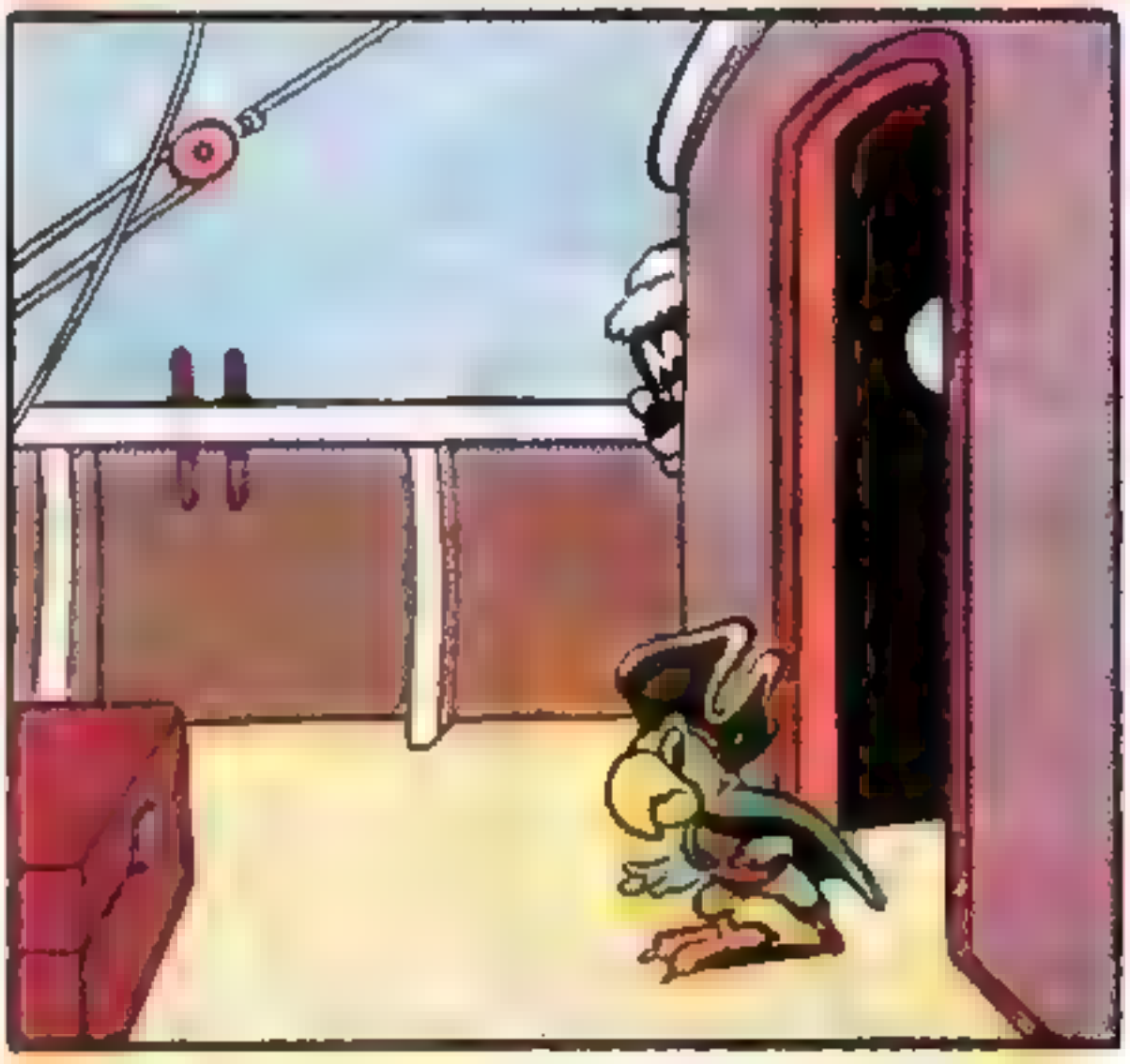
AYE!
AYE!
SIR!
LET GO AFT!
AW, PHOOIE! WHY DOESN'T HE DO SOME WORK?
HOIST YOUR TOPSAILS, LADS! NOW UP WITH THE JIBS AND STAYSAILS! STEP LIVELY, SWABS!
AHOY, YELLOW BEAK, ON BOARD THE WHITE LILY! GOT A MESSAGE FOR YUH!

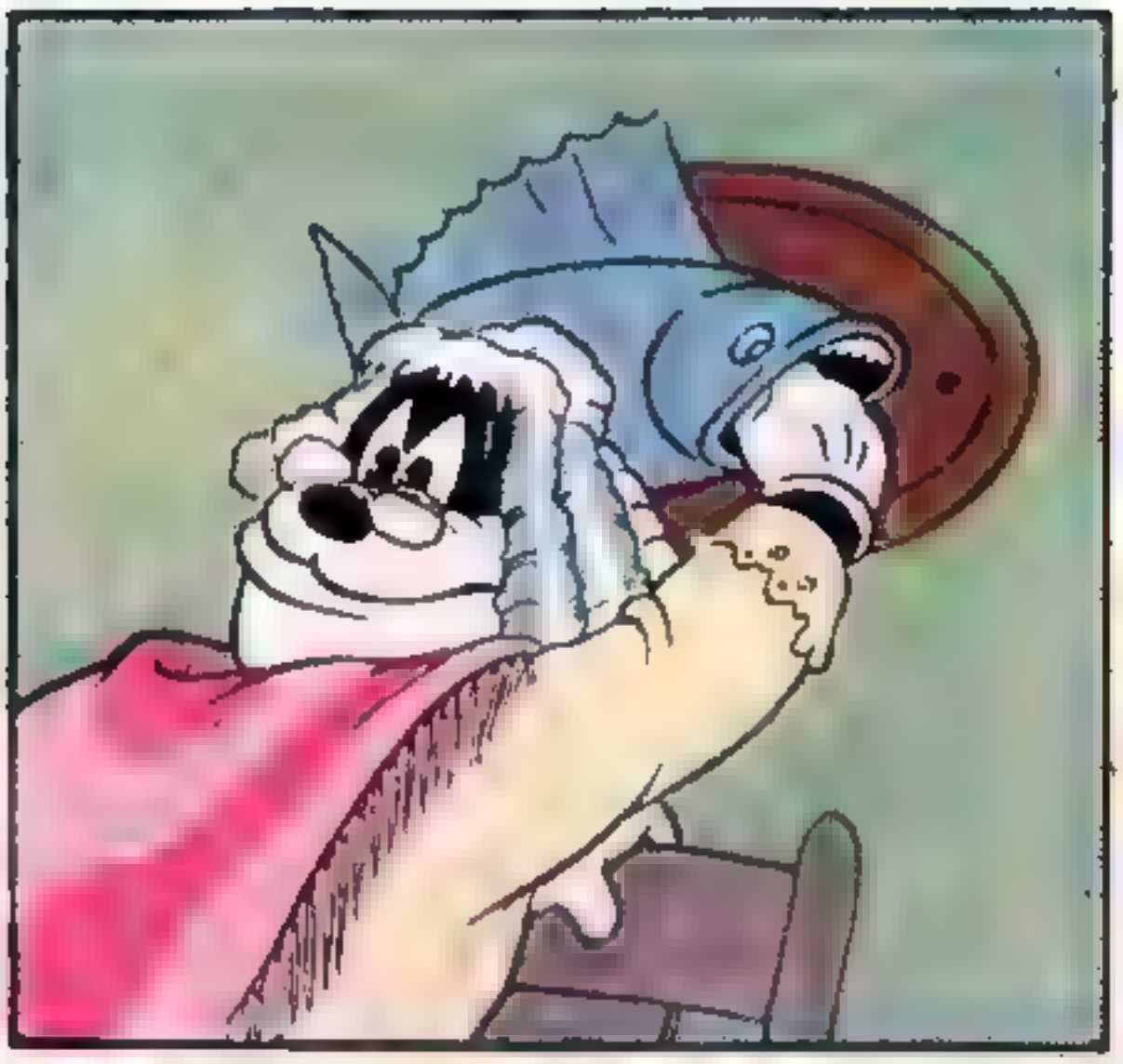


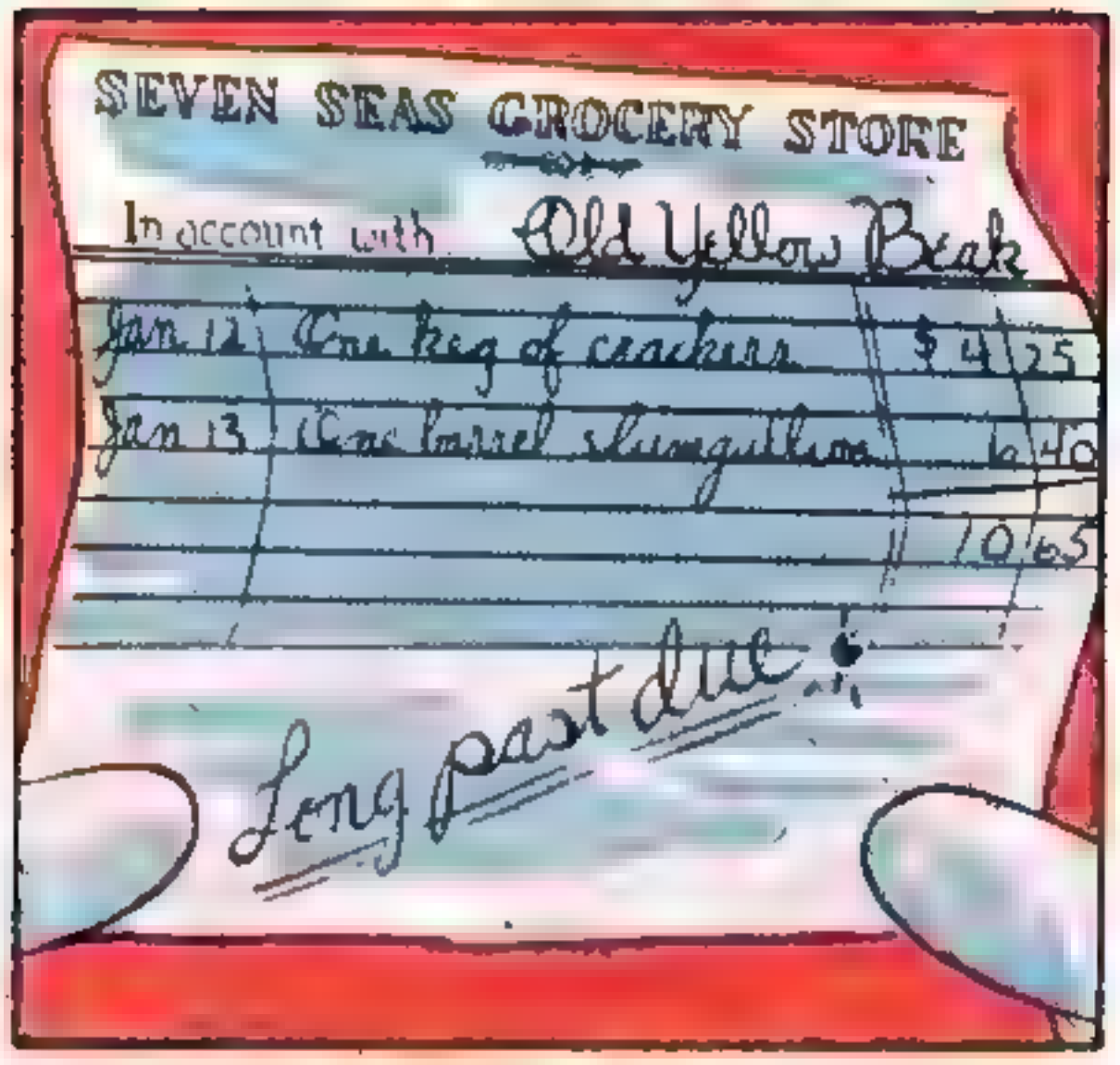


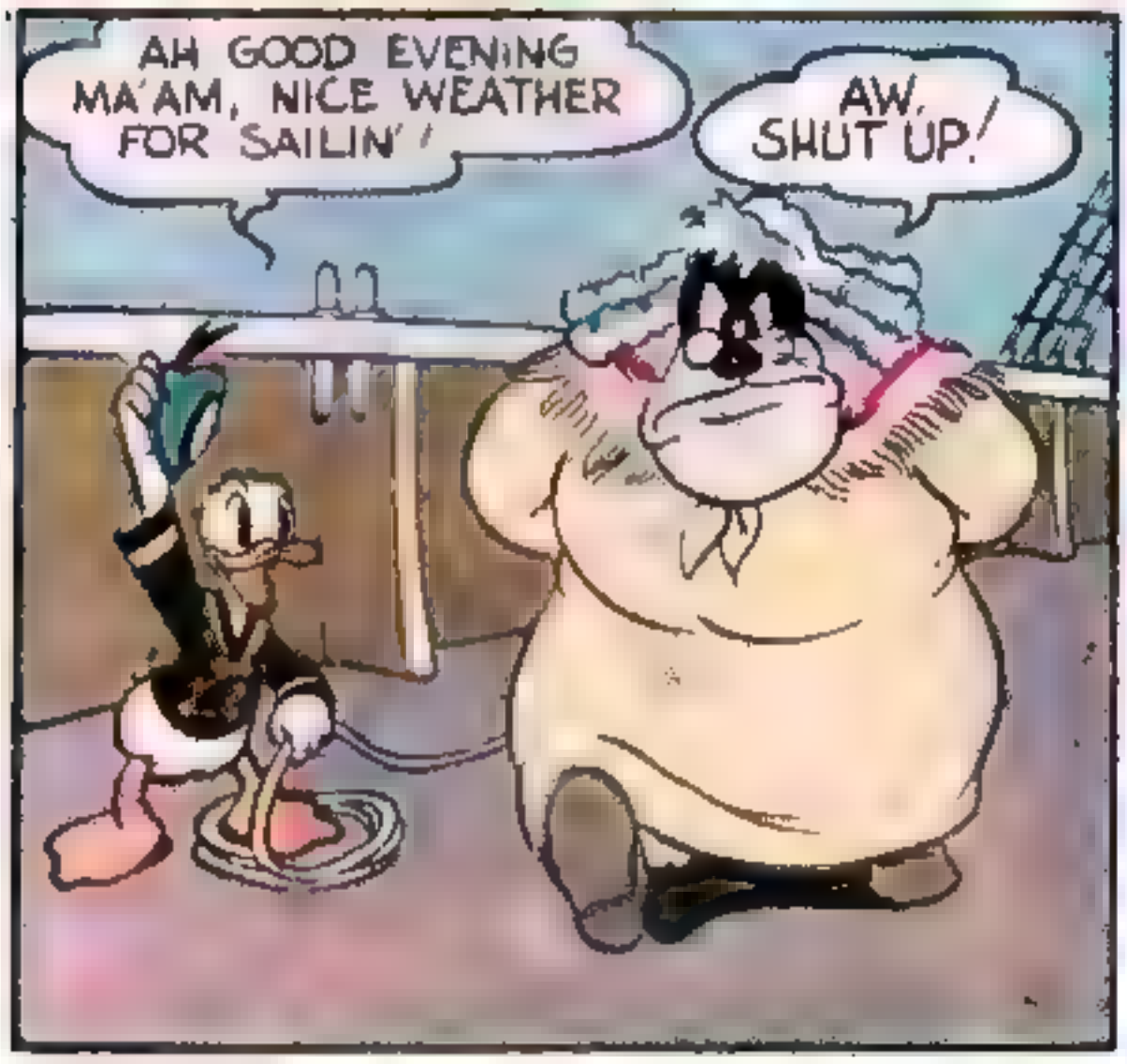


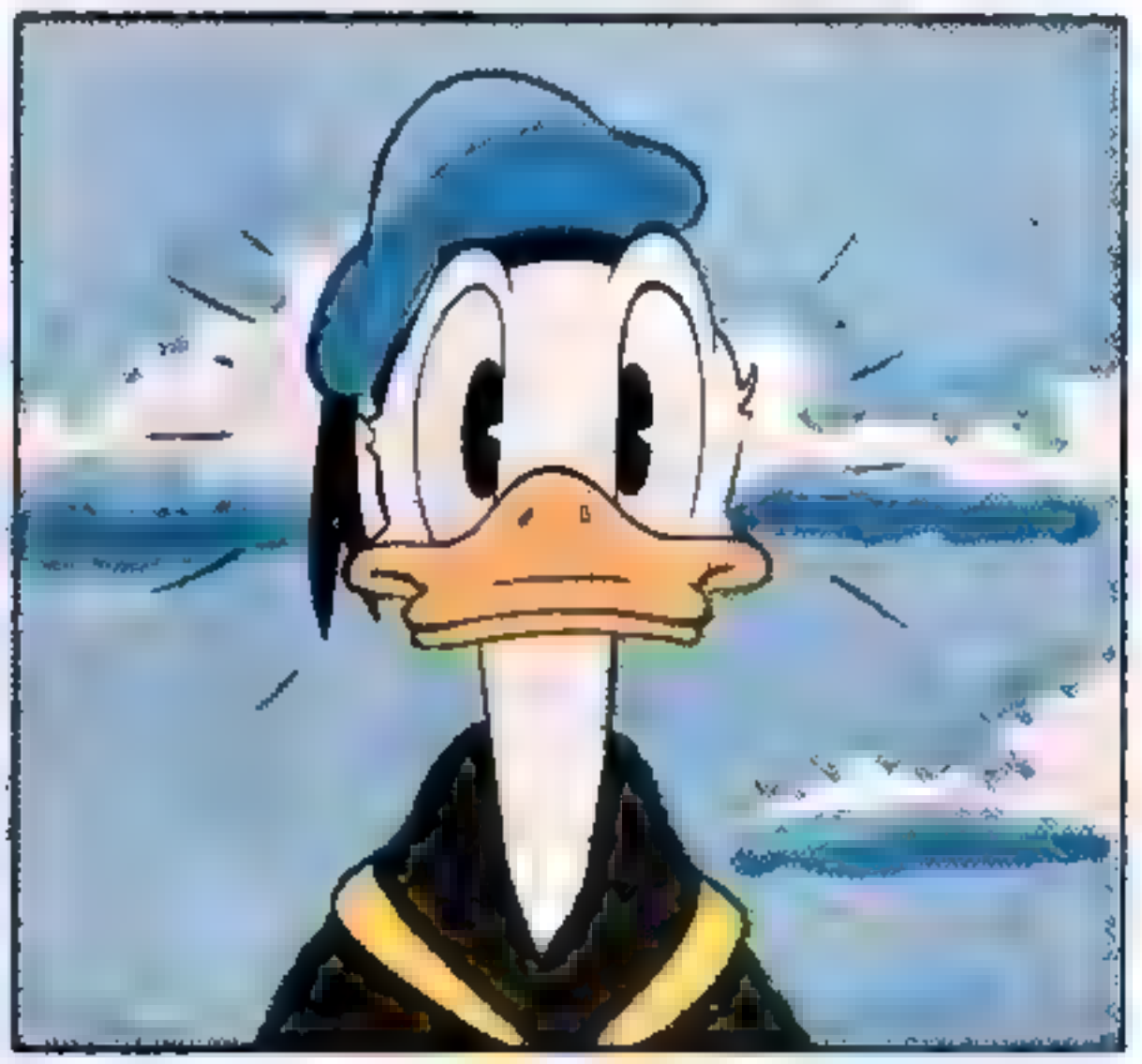




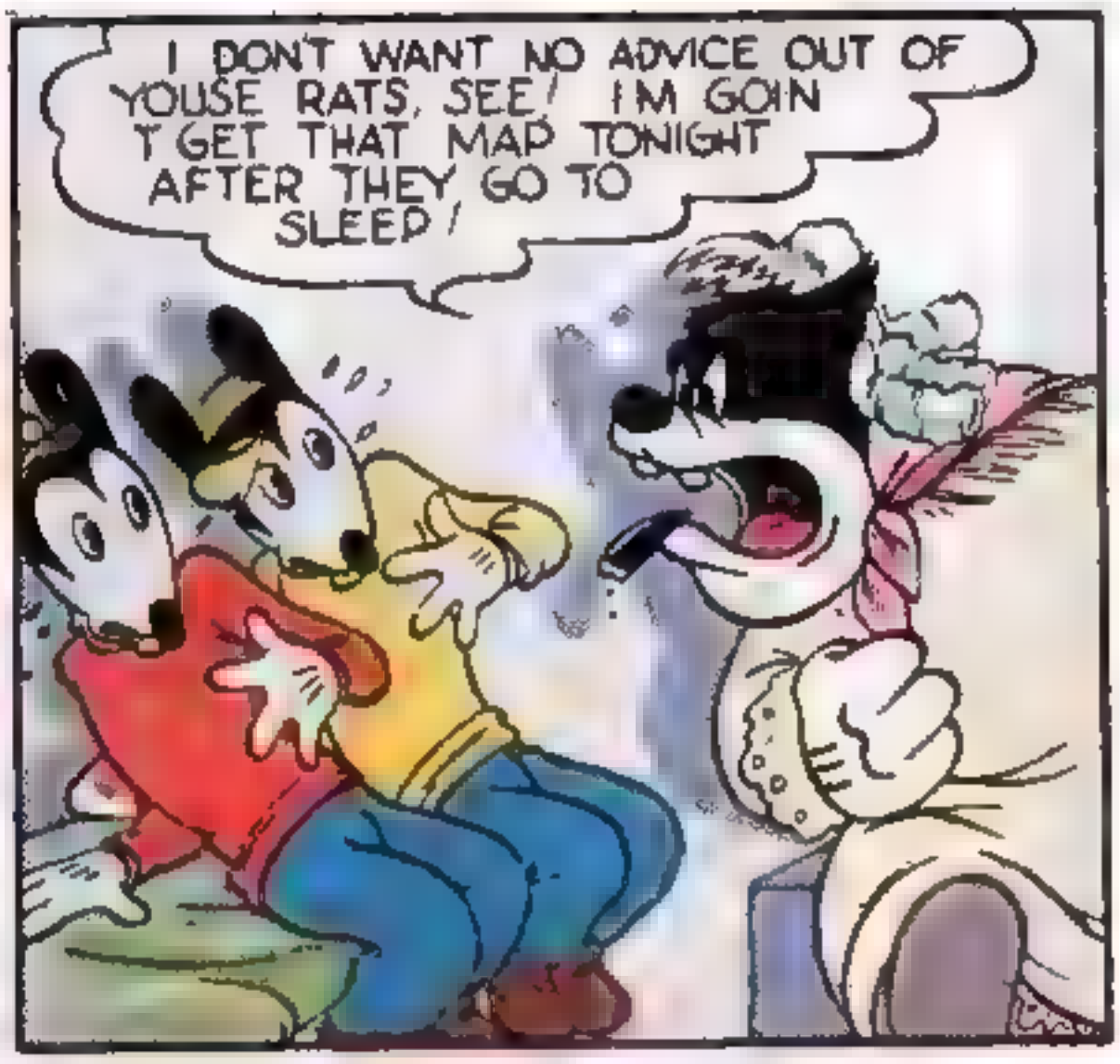



SEVEN SEAS GROCERY STORE
In account with Old Yellow Beak
Jan 12 One keg of crackers $4 25
Jan 13 One barrel slumgullion 6 40
10 65
Long past due!


AH GOOD EVENING MA'AM, NICE WEATHER FOR SAILIN'!
AW, SHUT UP!



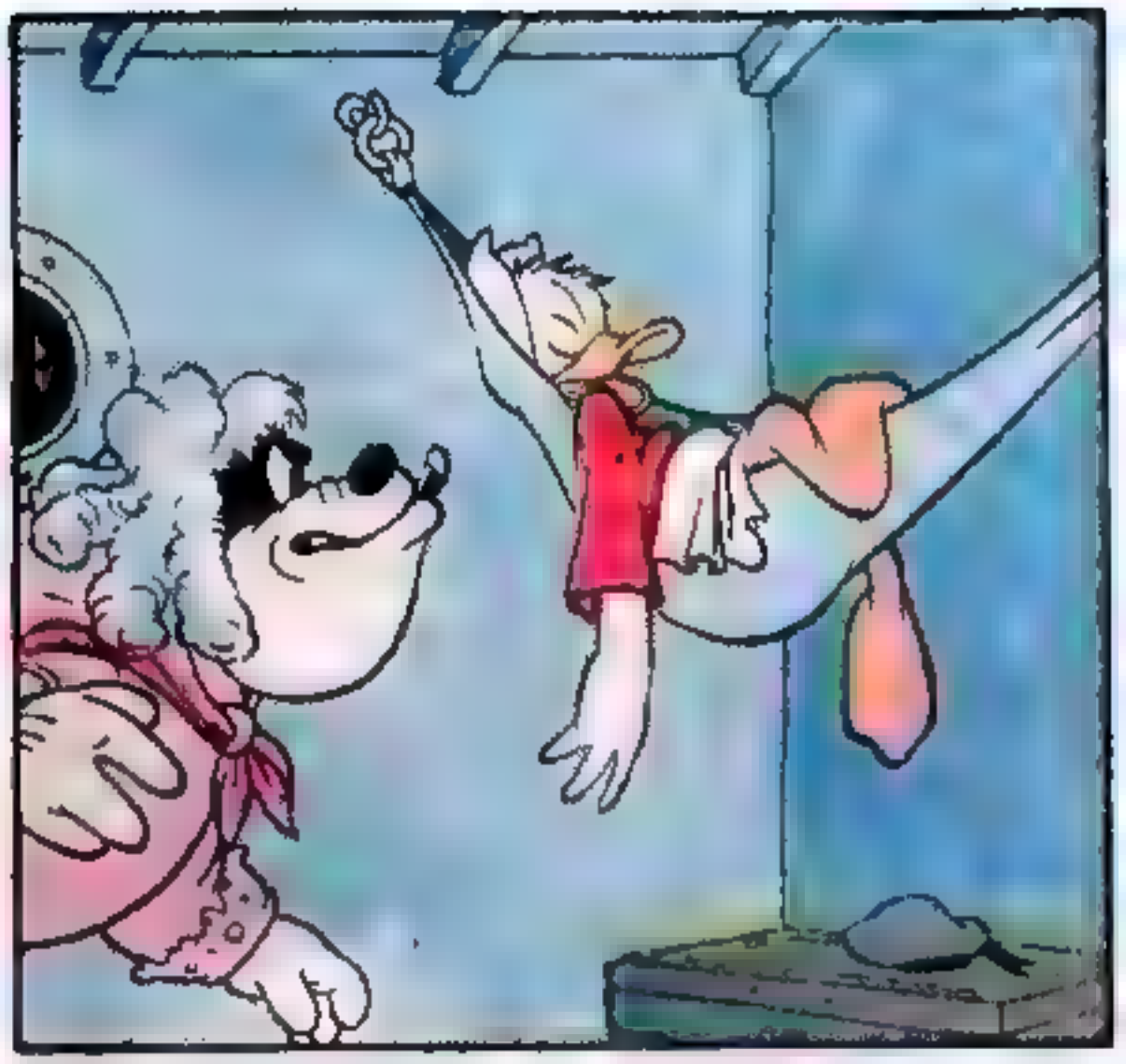
I TELL YUH, CAP, WE GOT TO GET THAT MAP BEFORE THEY GET WISE TO US!
THAT'S WHAT I SAY!

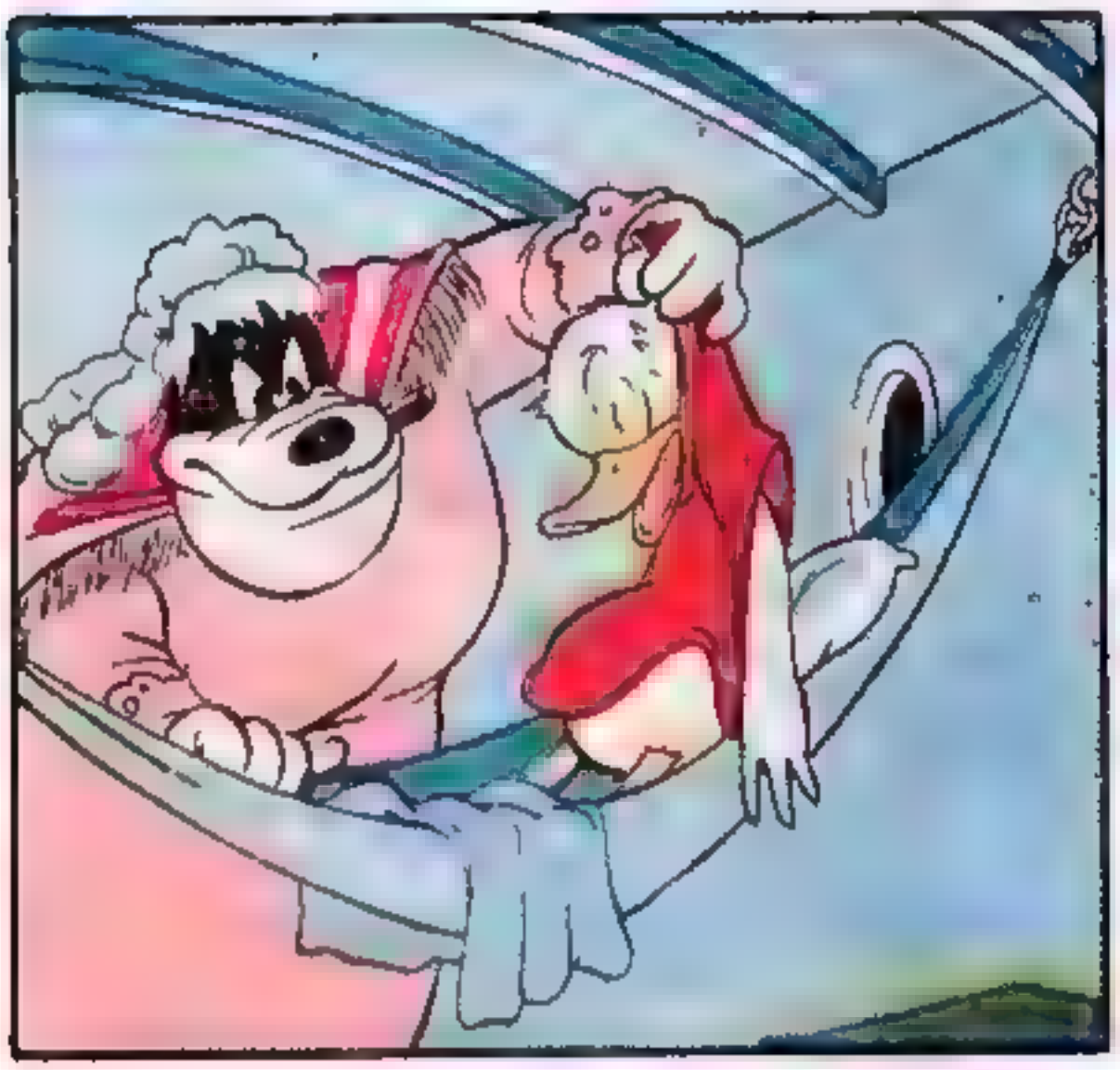

I DON'T WANT NO ADVICE OUT OF YOUSE RATS, SEE! I'M GOIN T'GET THAT MAP TONIGHT AFTER THEY GO TO SLEEP!

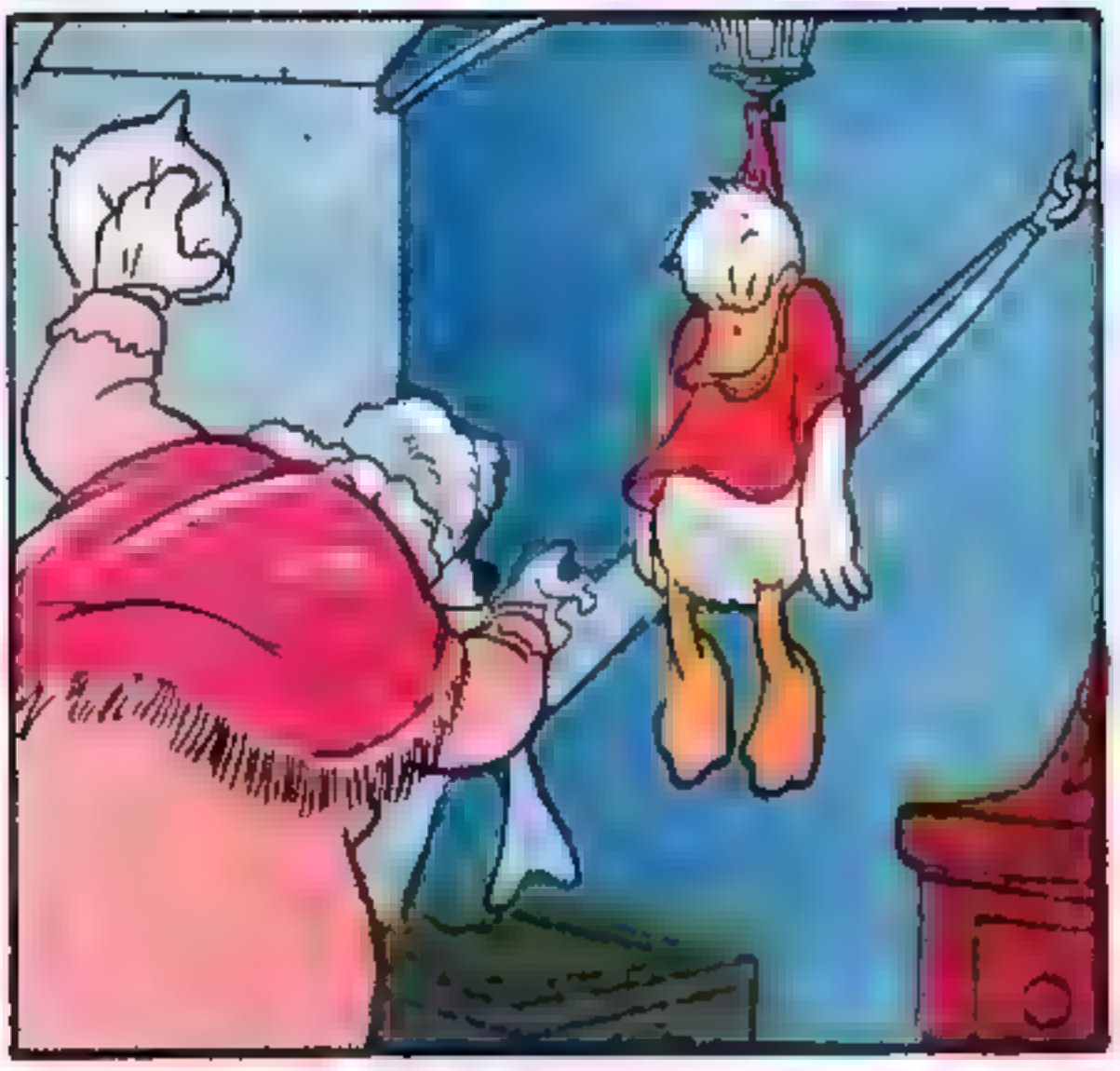
WHY PUSSYFOOT ABOUT IT CAP? WHY NOT BASH EM ON THE NOGGIN AND TAKE IT AWAY?
YEAH, BASH EM ON THE NOGGIN, Y'SAY BUT WHAT IF THEY GOT THE MAP HID SOMEWHERE Y' DUMB SEA SCUM?

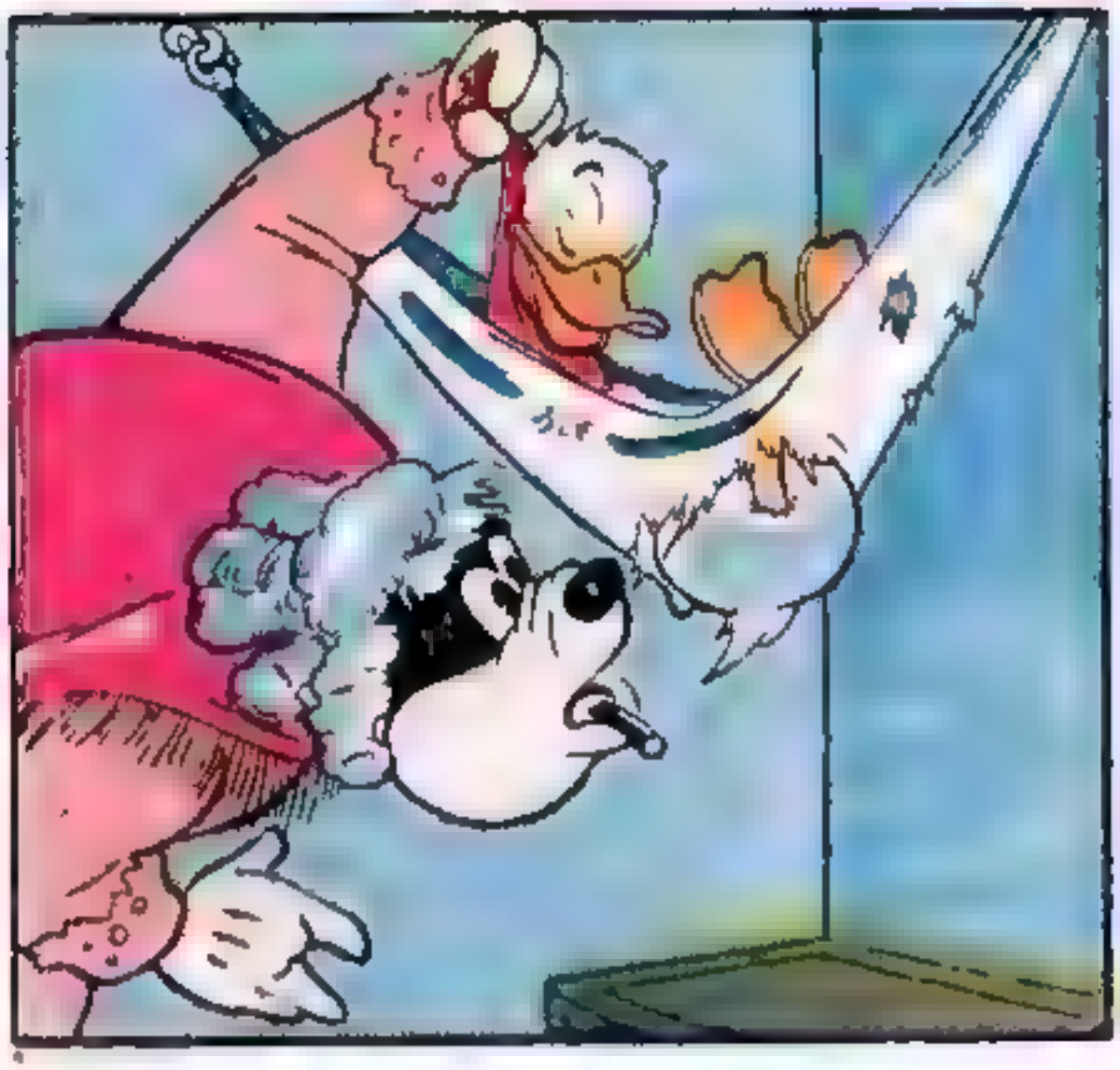
DEY OUGHTA BE ASLEEP NOW. I'LL BE BACK IN A SNAP WITH THE MAP
THAT NIGHT

SNORT
ZZZZZZZZ
ZAZZ
BZZONG







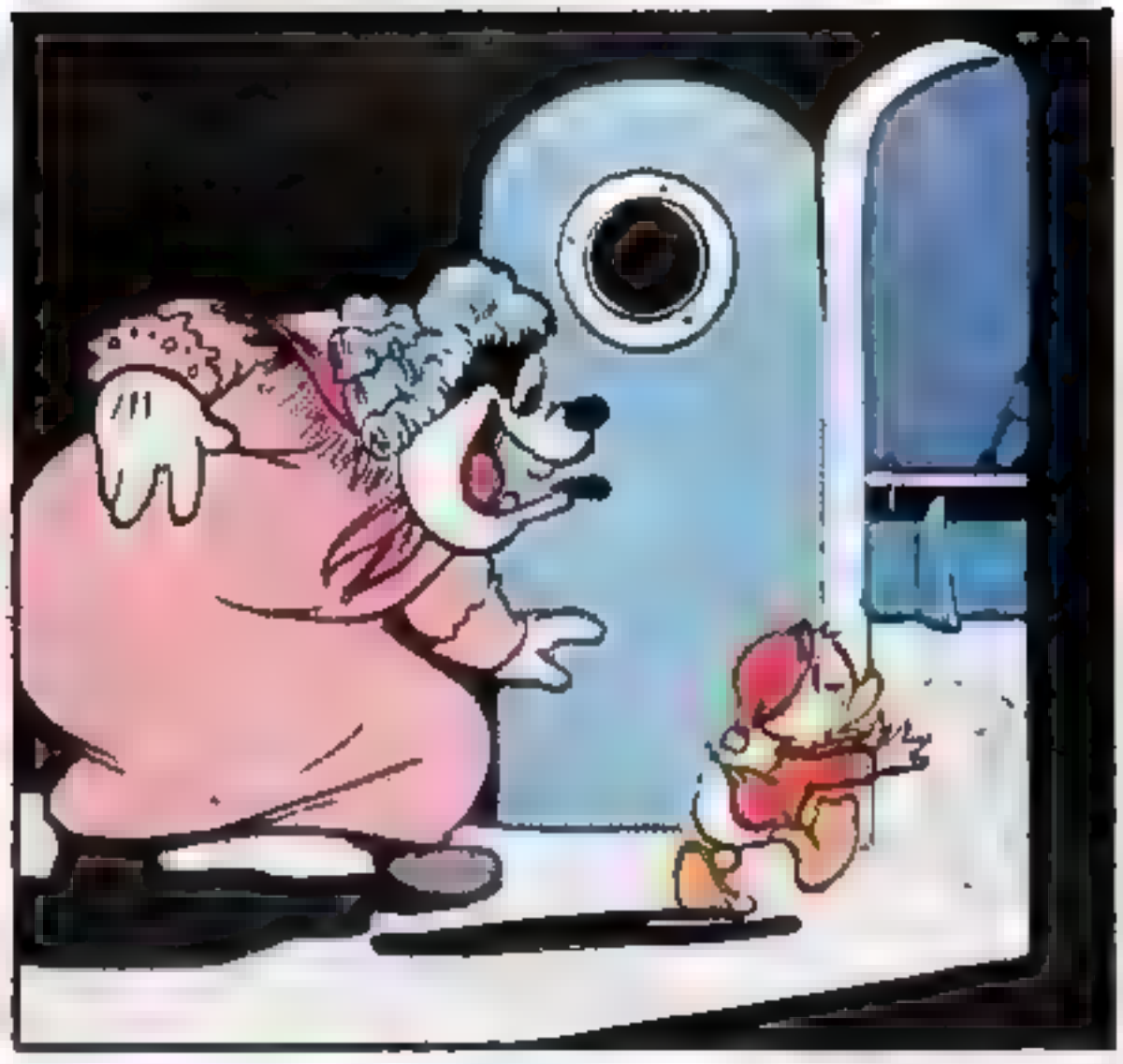


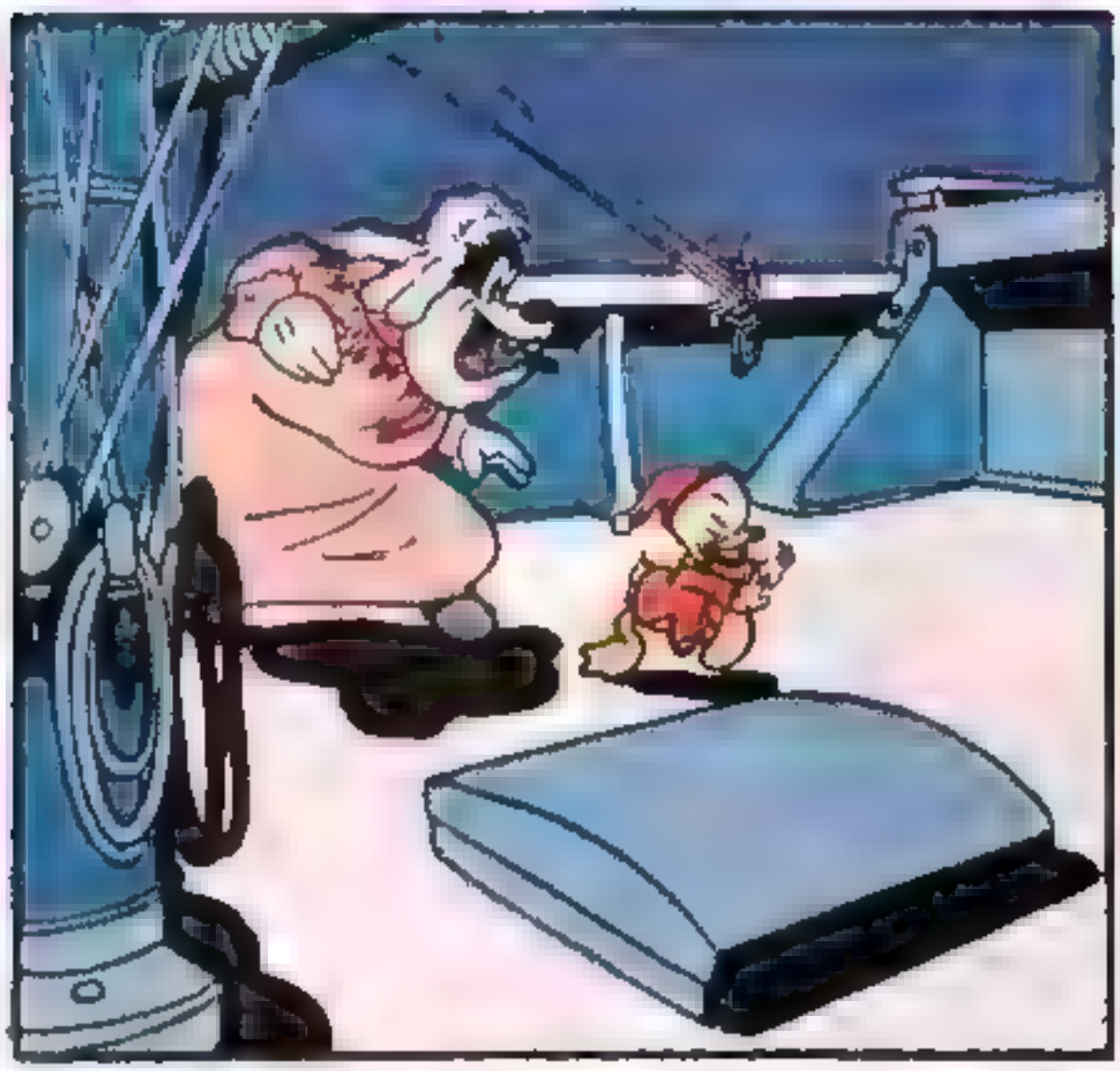
DOGGONE! WHERE'S DAT BLASTED MAP?

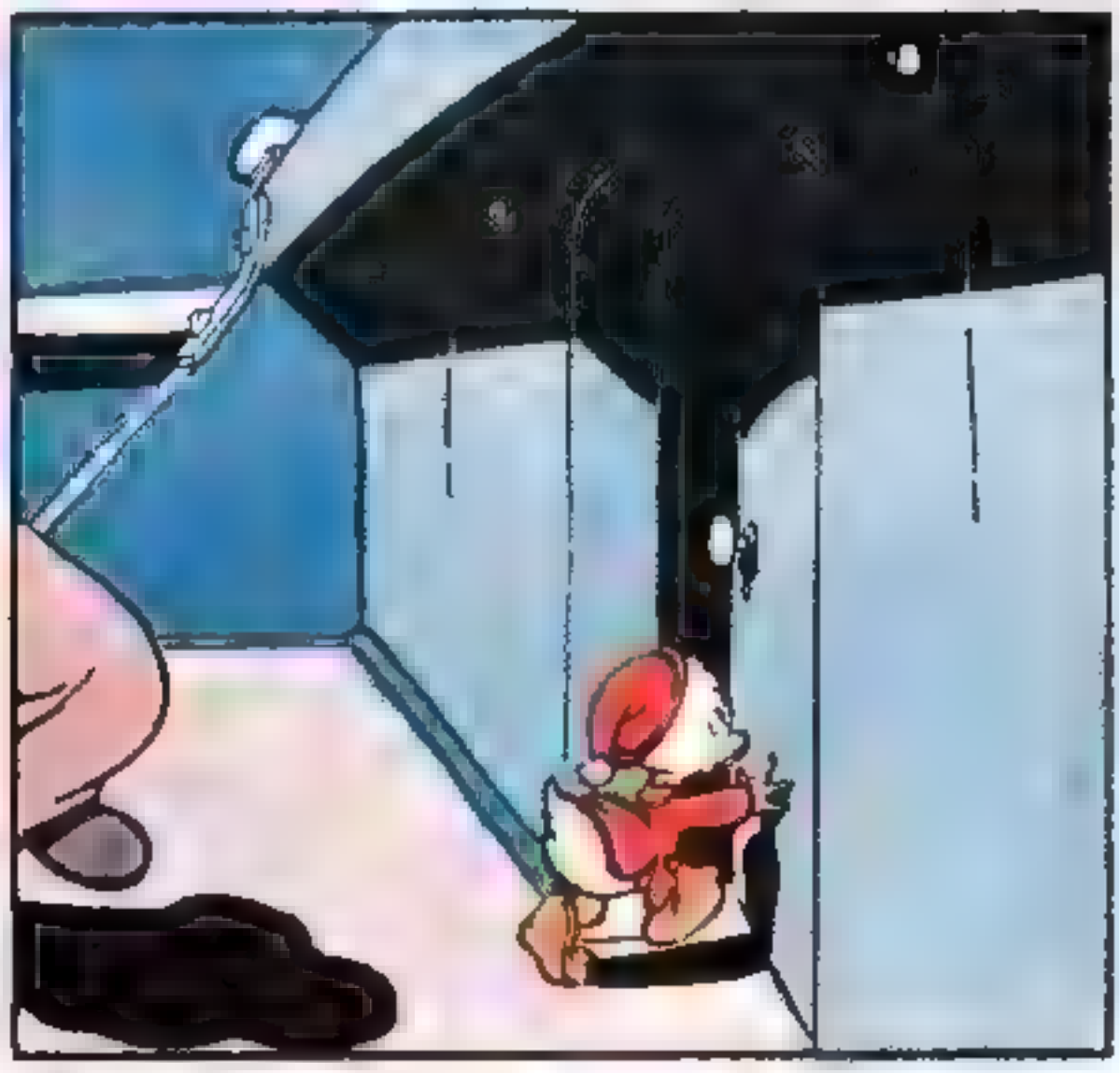
OVER THERE!

OH BOY! DA LITTLE RASCAL'S TALKIN' IN HIS SLEEP!

WHERE ? WHY DON'T YOU SHOW ME ?







SSST! HEY, SONNY, WHERE ARE YOU?

SCRATCH

POWDER

POWDER ROOM
DANGER
NO SMOKING!
CAPT YELLOW BEAR

POWDER

POWDER
R
DA
NO

DID YOU GET IT CAP?

NONE O' YER BUSINESS!

LOOK, CAP, WHY CAN'T WE JUST, CUT DERE TROATS AN, TAKE D'MAP?

PIPE DOWN SWABS, I'M DOPIN' THIS OUT!

I GOT IT!

DEY GOT TO GET DA MAP OUT T'CHECK DE COURSE IN D'MORNING, DON'T DEY?

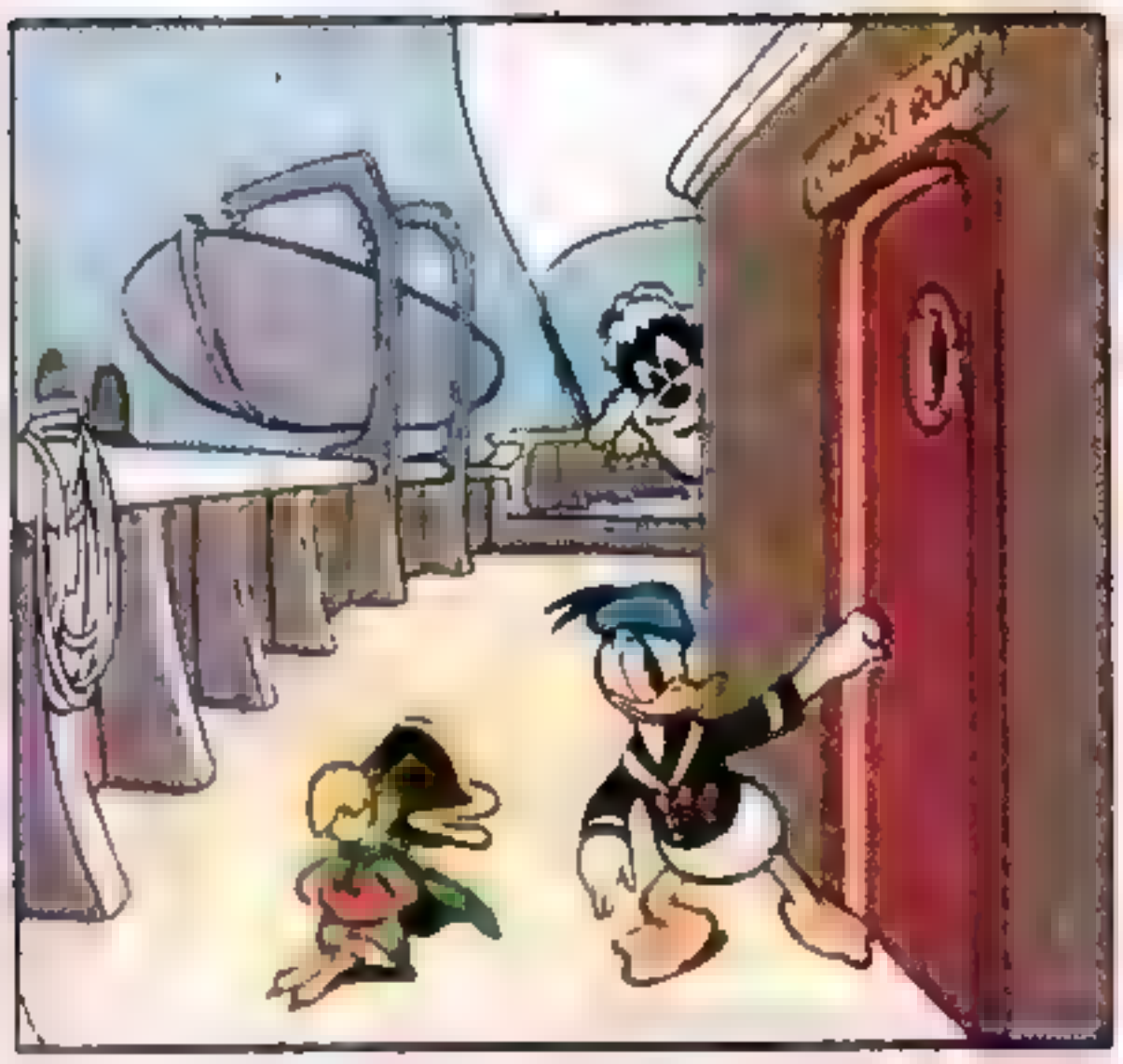
YEH, SO WHAT?

SO I SPOT IT DEN AND GRAB IT WHILE DEY'RE EATIN' BREAKFAST!

AH A SPANKIN' BREEZE TO BLOW US ON OUR COURSE /

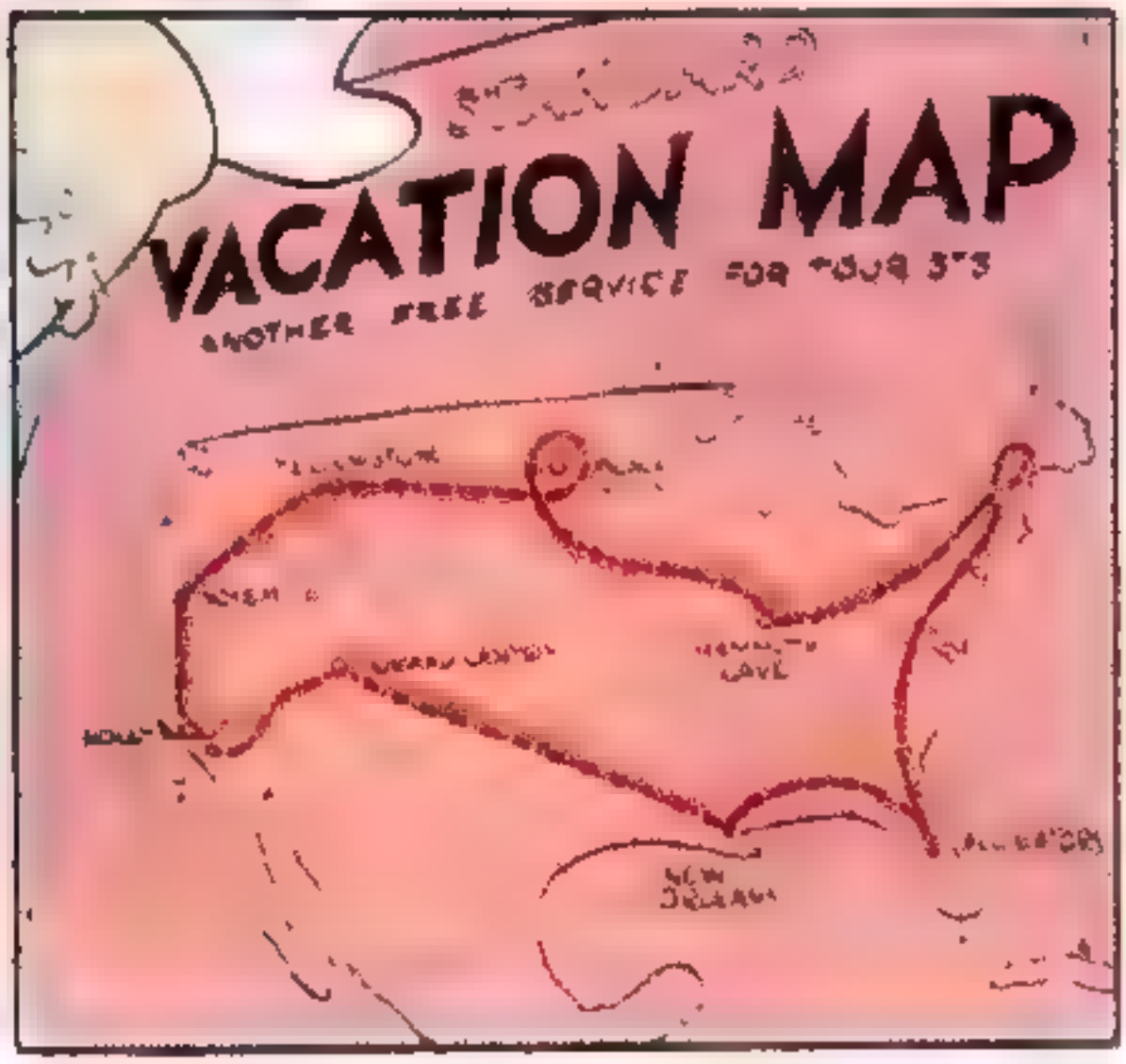
SPANKIN IS RIGHT / I'D LIKE TO KNOW WHAT HAPPENED TO MY HAMMOCK LAST NIGHT

BREAKFAST WILL BE READY IN A MINUTE GENTLEMEN YOU'LL JUST HAVE TIME TO CHECK OUR COURSE.


LIBRARY ROOM

CELLAR

WELL, LADS, I GOT IT!


VACATION MAP
ANOTHER FREE SERVICE FOR YOUR S'S
LOVE
NEW ORLEANS

AND AFTER THE VACATION TRIP, I'LL BUY A FARM AND BE A COUNTRY GENTLEMAN. WHAT'RE YOU GOING T'DO WITH YOUR SHARE?

LOOK, CAP, WHY DON'T Y'JUST CUT DERE TROATS AND

MES

ROOP!

MESS

BRIDGEPORT CANNON WORKS

LADY OVERBOARD!

ALL HANDS

ON DECK!

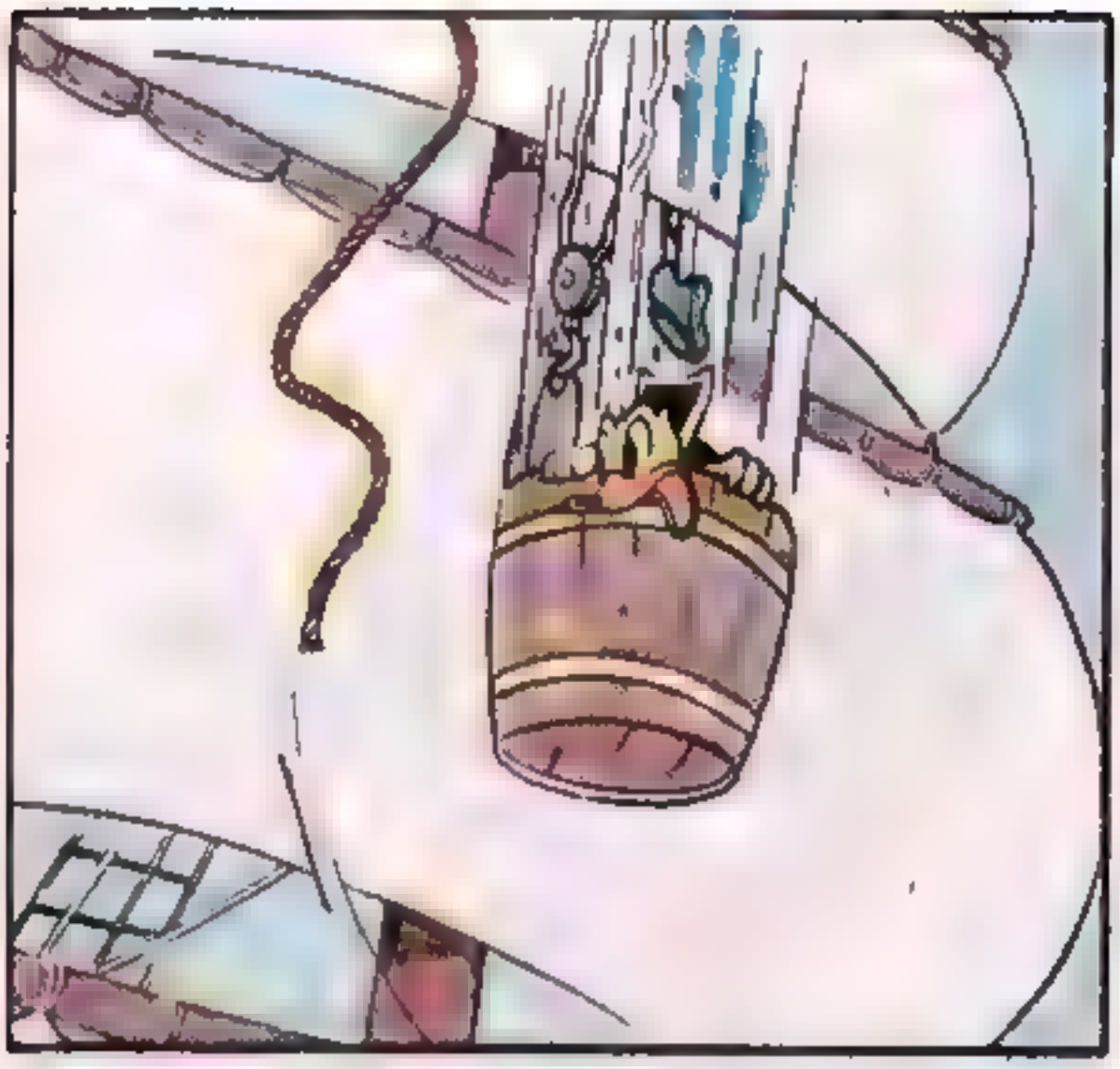
ALL HANDS ON DECK! LADY OVERBOARD!

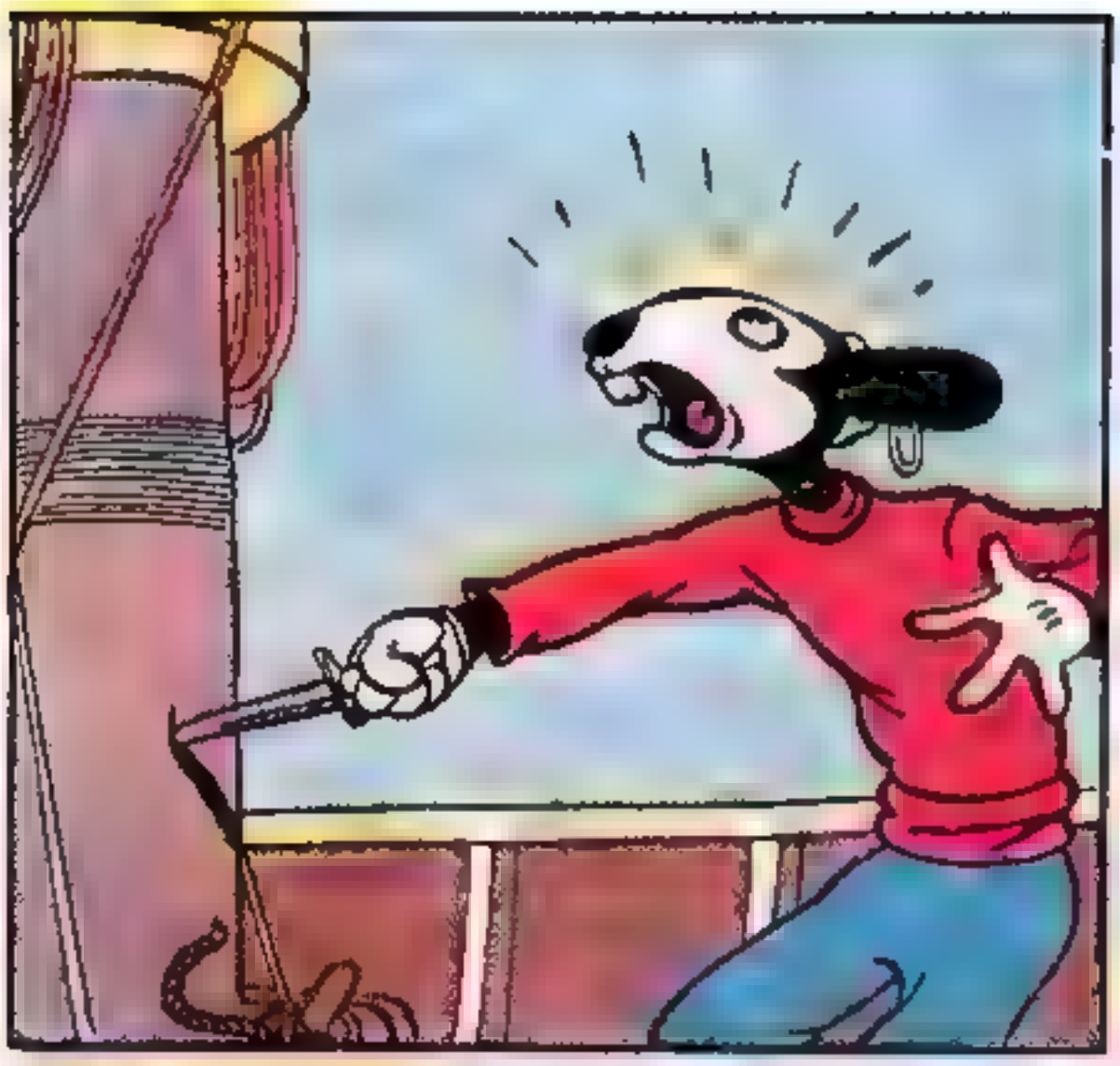
OH DEARIE ME! I'M AFRAID I'VE RUINED MY BEST GOWN AND

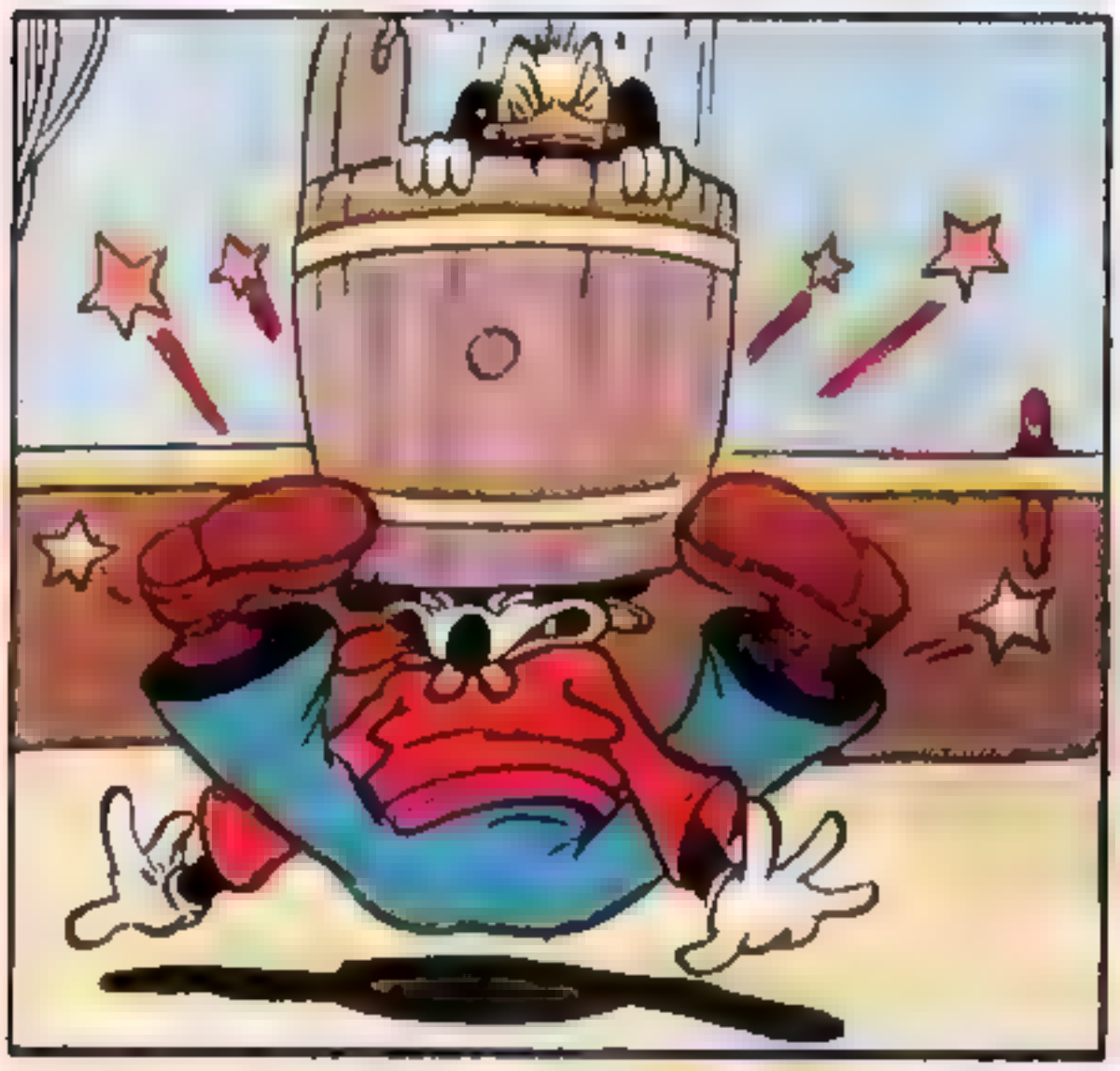
BLACK PETE

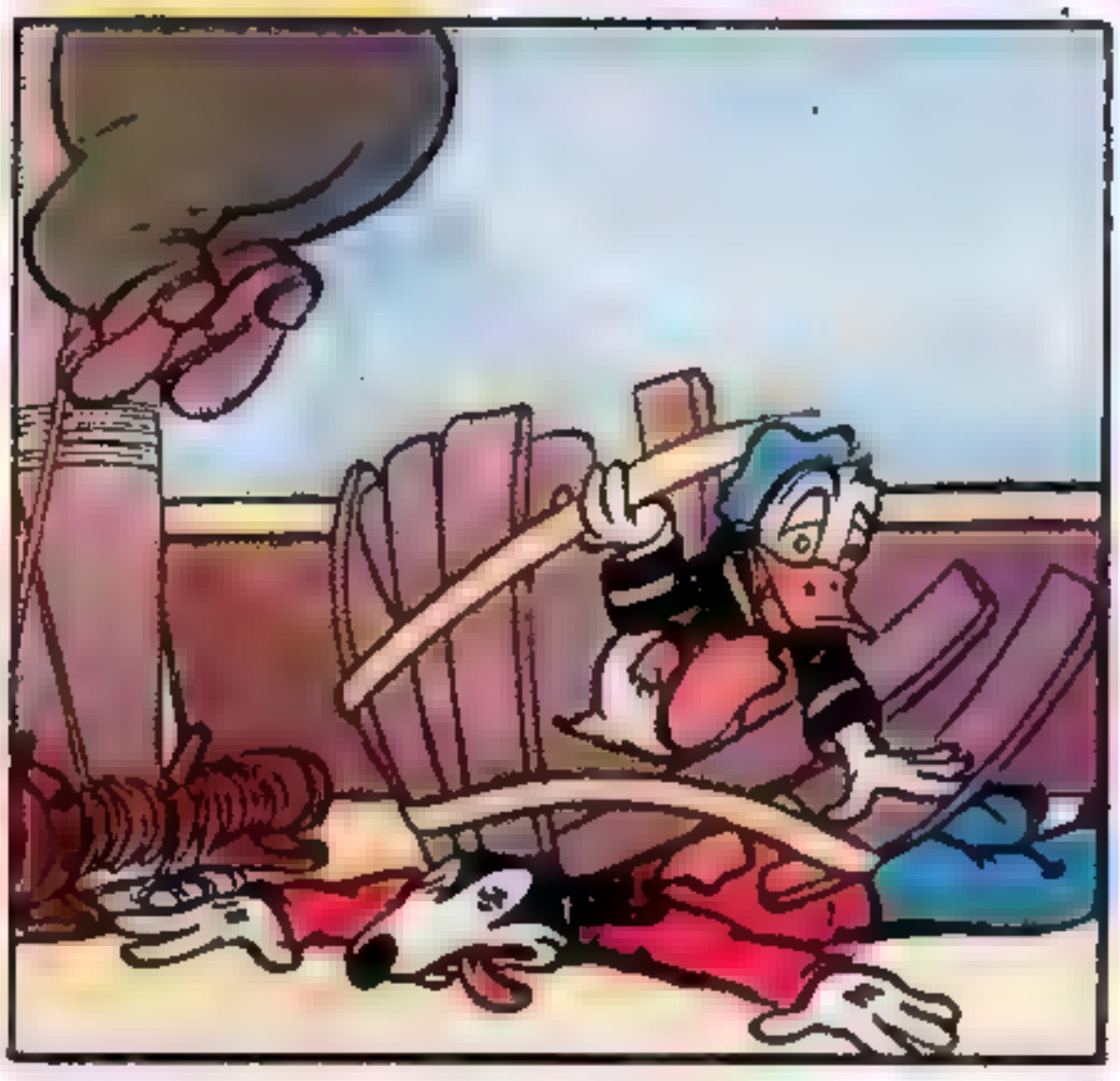
GRAB EM, LADS QUICK!

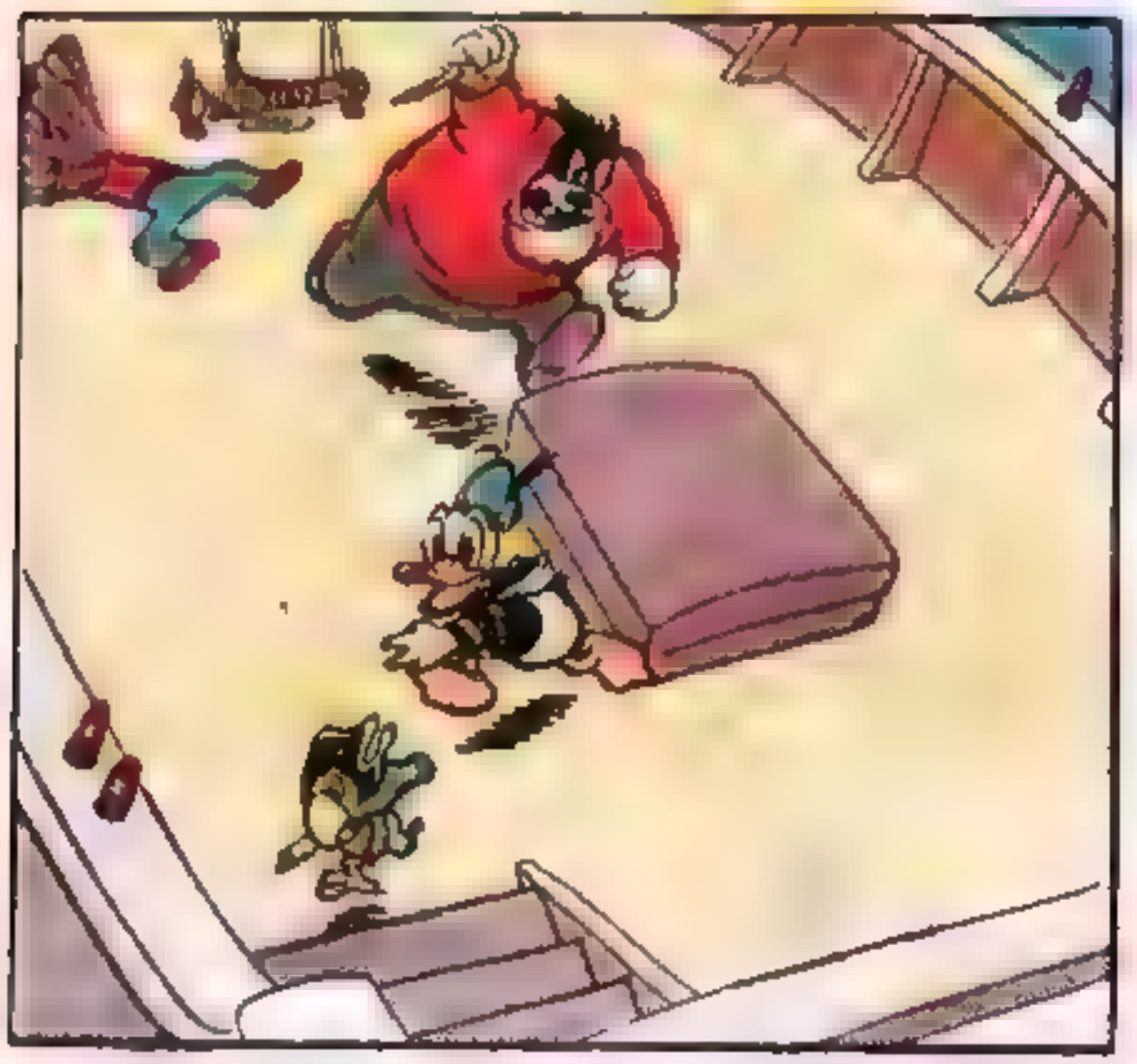
HALP! YELLOW BEAK, I'M CORNERED

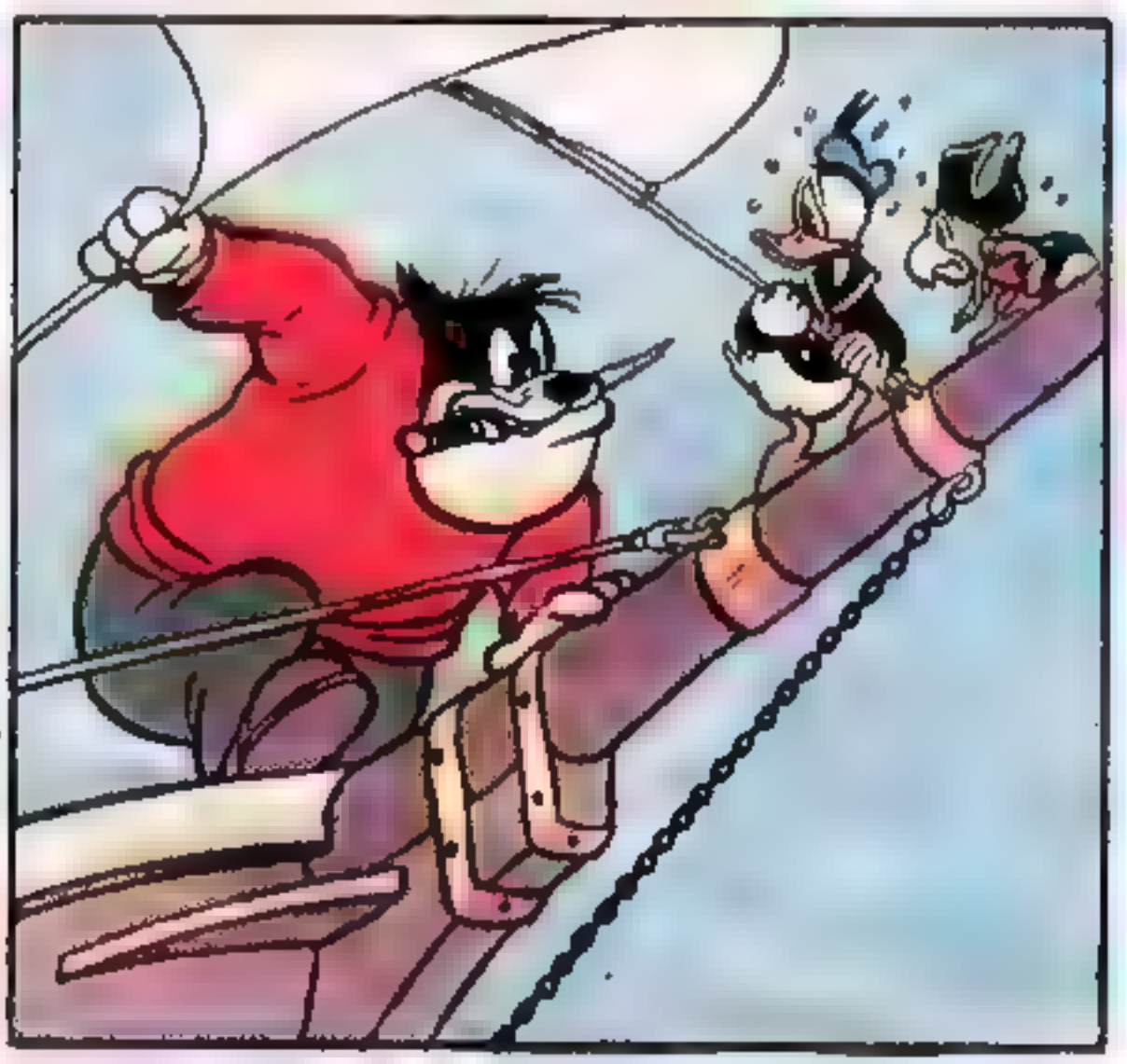












Y GONNA FIND IT DARK DOWN THERE, M'LADS!

ATTA BOY, YELLOW BEAK! CUT 'IM TO PIECES!

TAKE IT EASY, CAP! I GOT 'EM COVERED!

NOW, WHICH ONE O' YOUSE HAS DA **MAP**, ME PRETTYS ?

WELL, WELL, HERE'S WHAT WE BEEN LOOKIN' FOR !

WHAT'LL WE DO WIT DESE TWO PRETTY BOIDS, LADS ? HANG 'EM FROM DA YARDARM ?

NAW, LET'S MAKE 'EM WALK DA PLANK, CAP !

YEAH, BOY, THAT'LL BE MORE FUN !

GOOD IDEA, LADS, TIE 'EM UP AND RUN OUT DA **PLANK** !

NOW, WHICH ONE OF YOUSE WANT TO VISIT DAVEY JONES FOIST ?

HE'S THE **OLDEST**, SHOULDN'T HE GO FIRST ?

POOR OLD YELLOW BEAK !

AND NOW IT'S **YOUR** TURN, SHORTY!

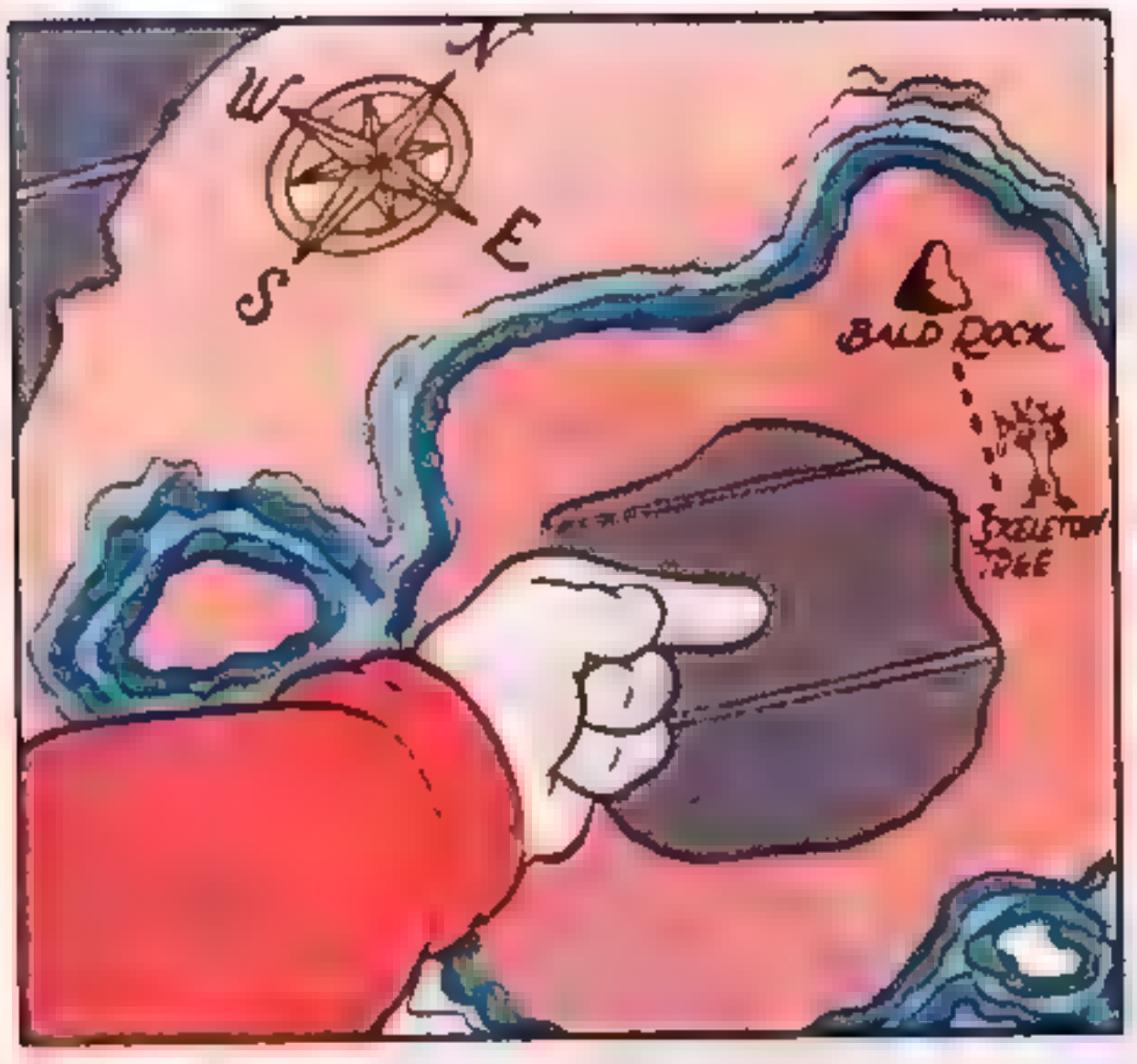
GOOD WORK, LADS! BUILDING THIS RAFT SAVED OLD YELLOW BEAK FROM GOIN' DOWN T'DAVEY JONES' LOCKER!

THEY SHOULD'VE LET Y'SINK! A **FINE** CAPTAIN YOU ARE! HERE WE ARE ADRIFT AND **THEY** GOT THE **MAP!**

THEY ONLY GOT **PART** O' THE MAP, MATEY, AND OLD YELLOW BEAK CAN STILL CHART A COURSE BY THE STARS!

NOW, LET'S HAVE A LOOK AT DA **MAP!**

AH-HAA!


N
W
E
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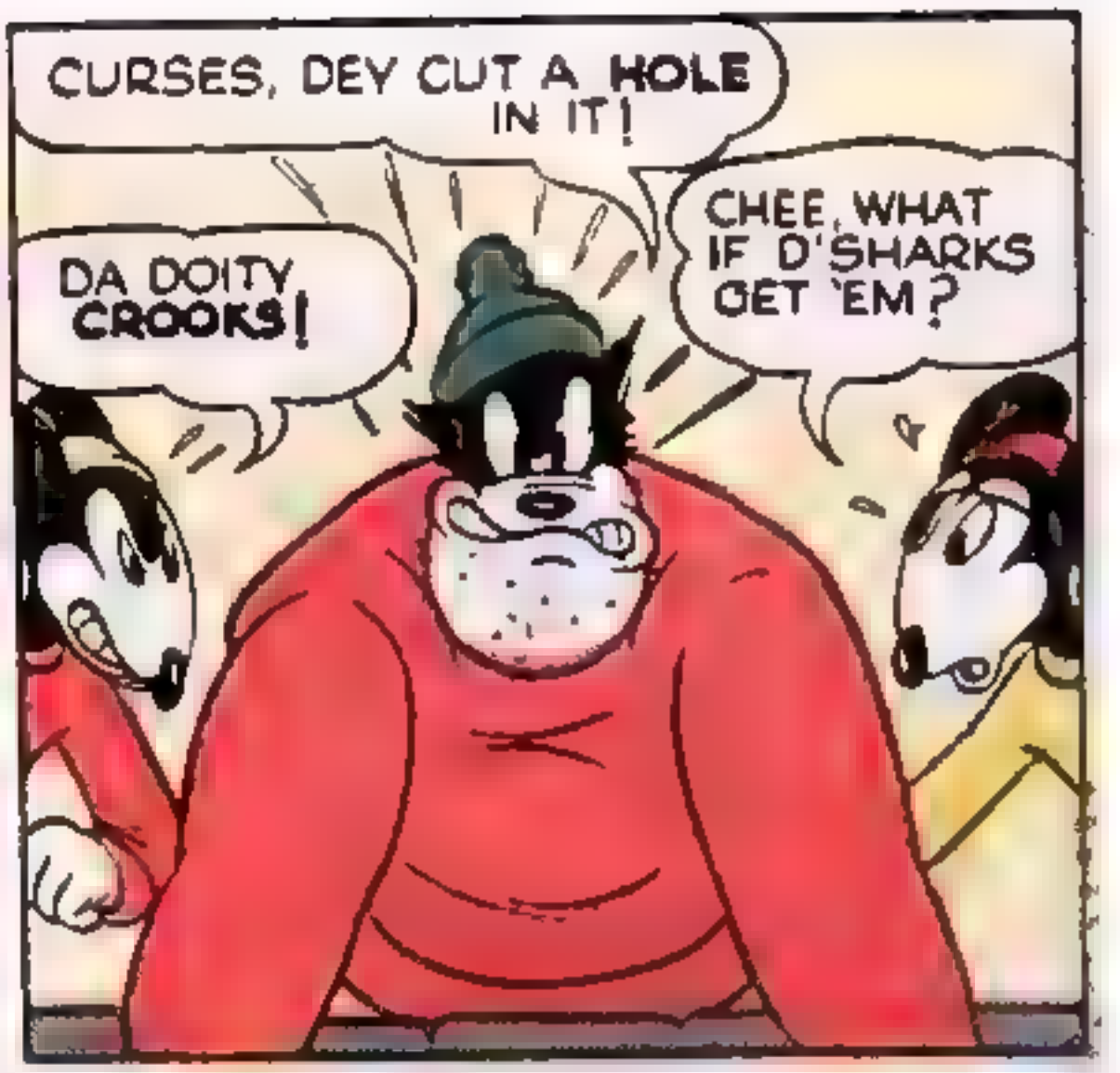
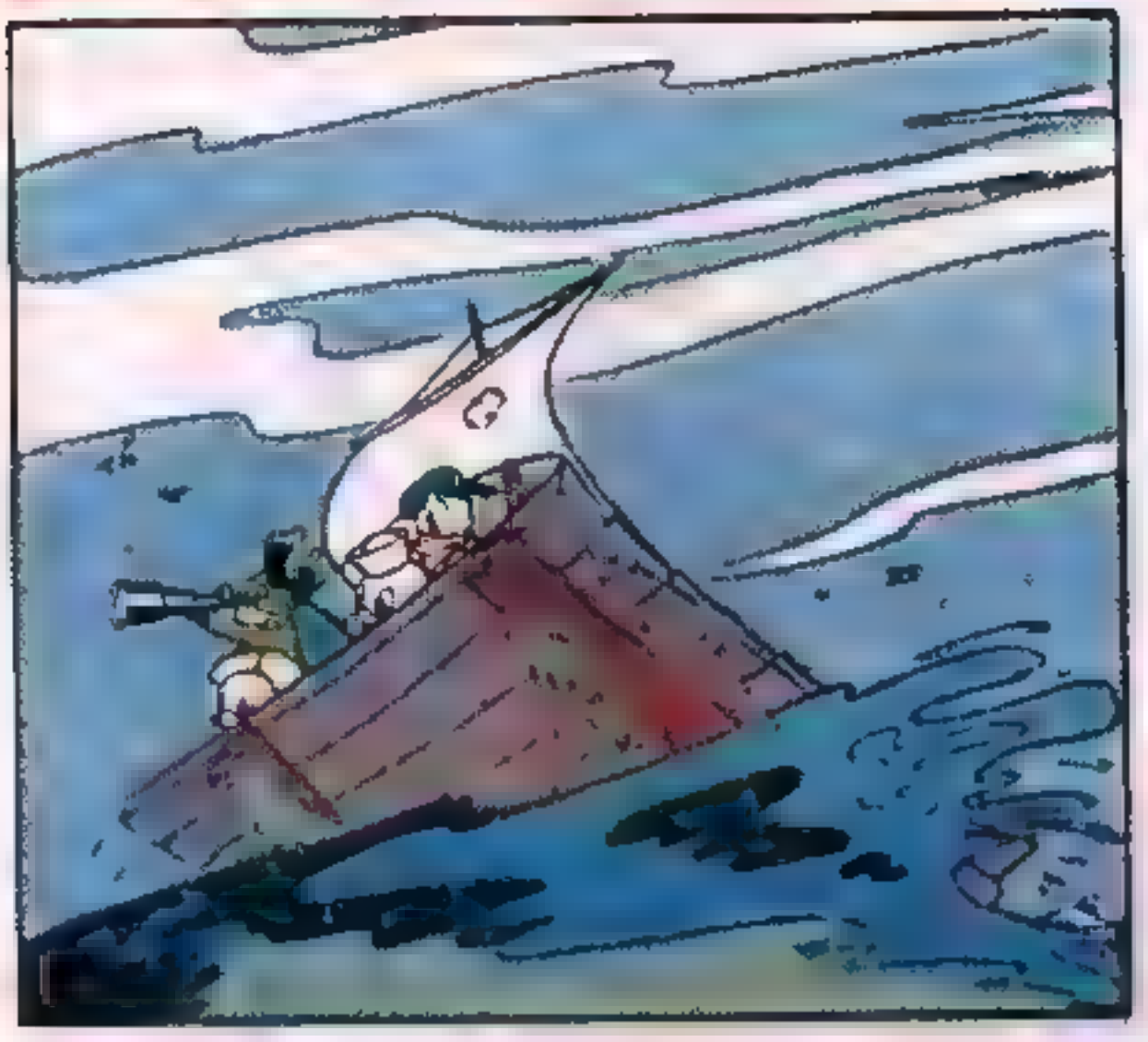
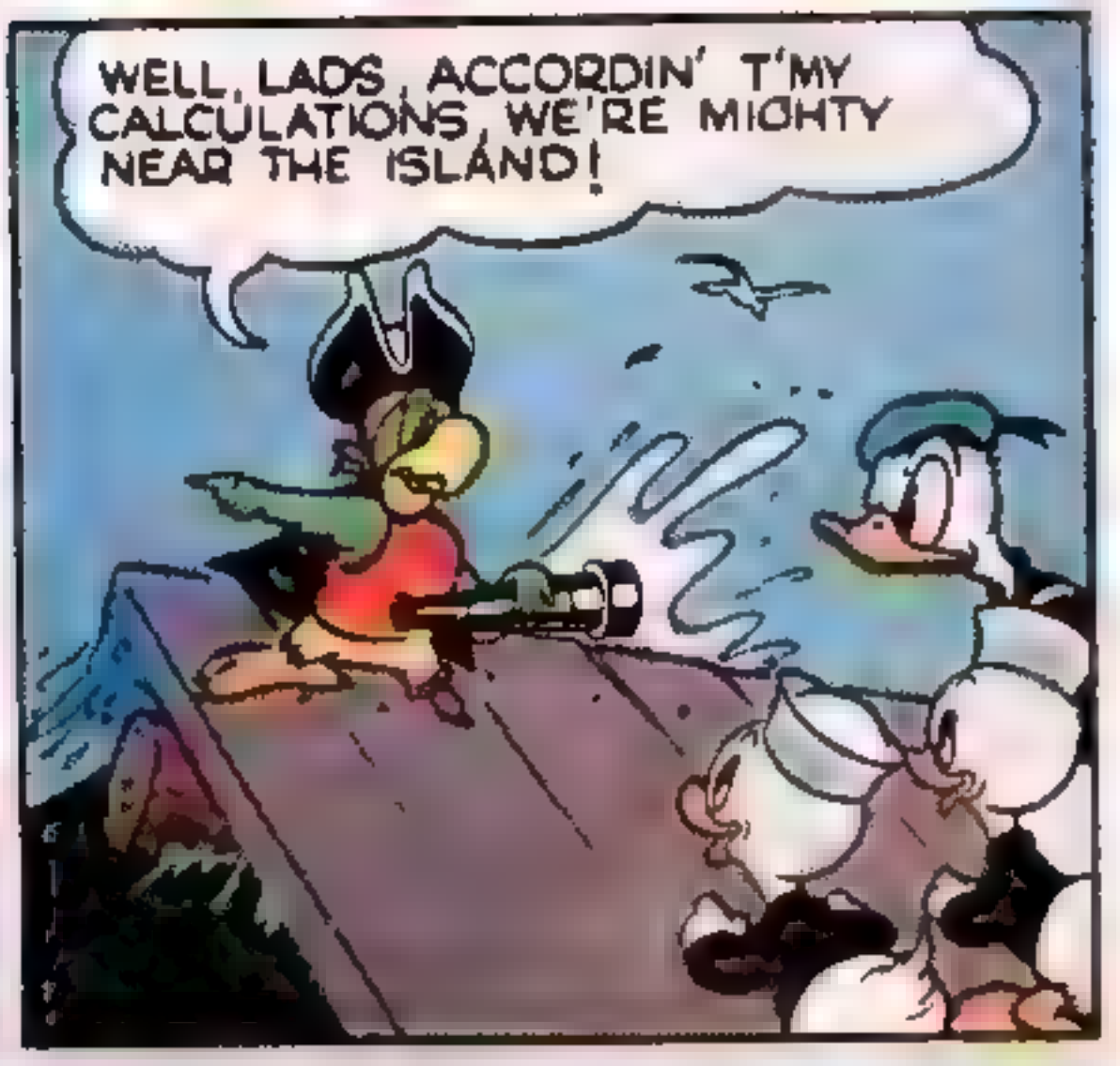
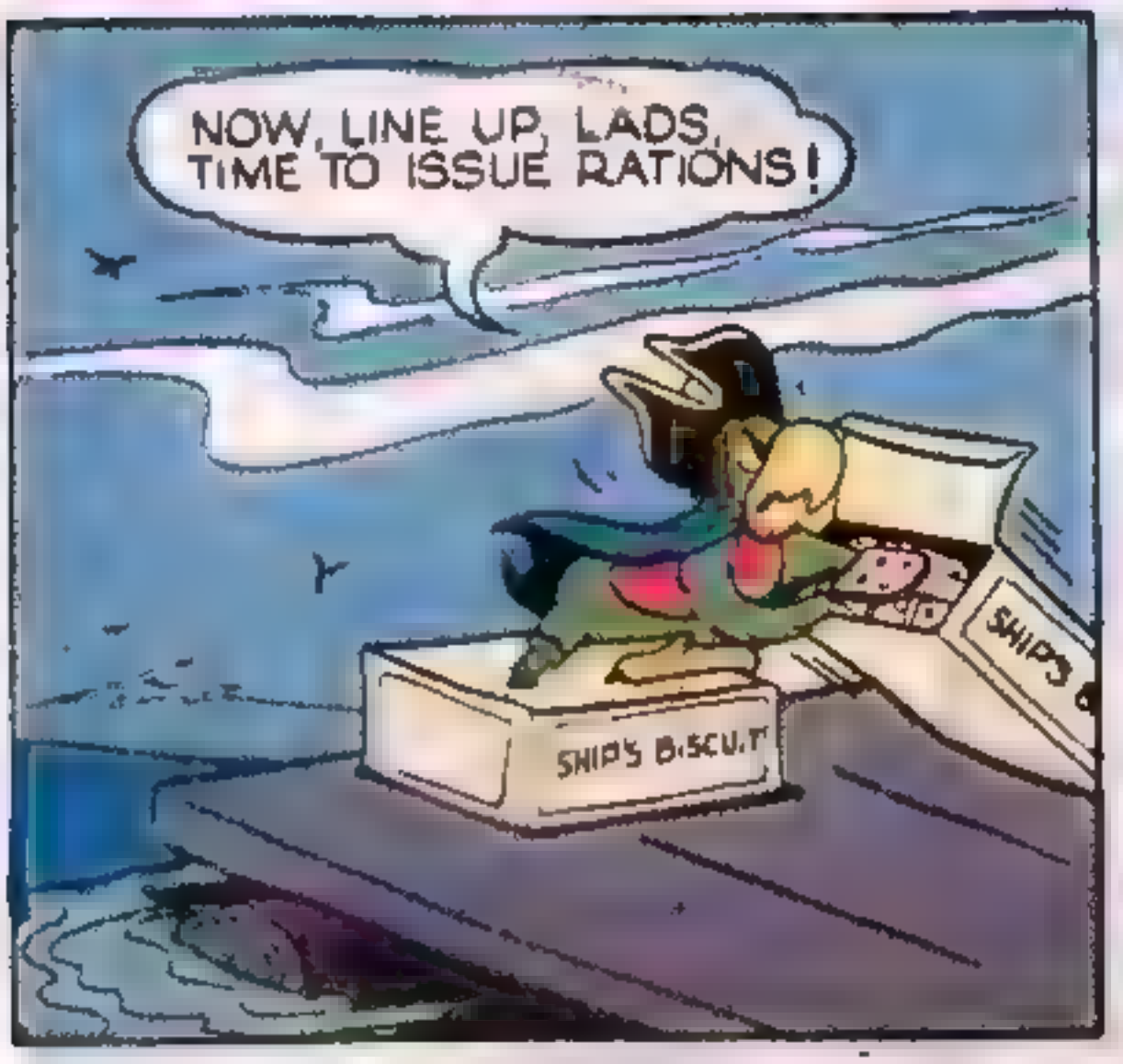
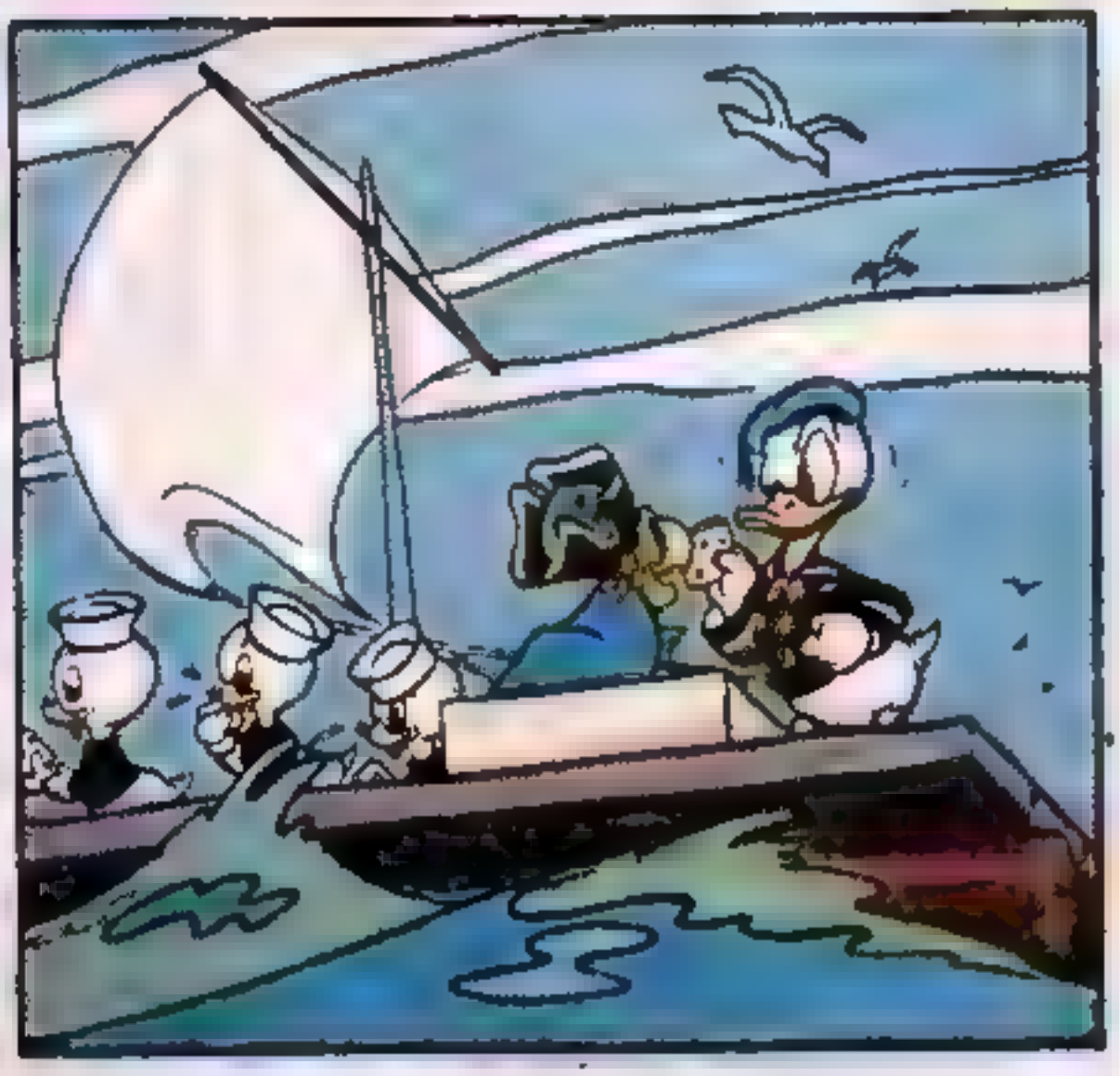
BALD ROCK
SKELETON TREE


CURSES, DEY CUT A HOLE IN IT!
DA DOITY CROOKS!
CHEE, WHAT IF D'SHARKS GET 'EM?




WELL, LADS, ACCORDIN' T'MY CALCULATIONS, WE'RE MIGHTY NEAR THE ISLAND!


NOW, LINE UP, LADS, TIME TO ISSUE RATIONS!
SHIPS BISCUIT



CREEK
CRACK

HEY! D'YUH CALL THIS FOOD? A SELF-RESPECTING SHARK WOULDN'T----

WAC!

NEXT MORNING

HO, HUM!

LAND AHOY!

NO TIME FOR EATING, SWABS! WE'VE GOT TO BEAT BLACK PETE TO THE TREASURE!

OH BOY WE EAT!

PHOOIE! HOW ARE WE GOIN' T'FIND THE TREASURE WHEN PETE'S GOT THE MAP!

OLD YELLOW BEAK REMEMBERS SOME O' IT, MATEY, AND FIRST WE'VE GOT TO FIND **SPY-GLASS COVE!**

HEY, HOW ABOUT RESTING A BIT? WE BEEN WALKIN' FOR **HOURS!**

YEAH, WE'RE HUNGRY!

AH, THERE SHE BE, ME HEARTIES! **SPY-GLASS COVE!**

YEAH, SPY-GLASS COVE, AND LOOK WHAT'S IN IT, **BLACK PETE!**

WE MIGHT AS WELL GIVE UP! WE'RE LICKED!

NOT YET, MATEY! OLD YELLOW BEAK'S GOT A PLAN!

WE'LL WAIT TILL MIDNIGHT, LADS, THEN SNEAK ON BOARD, CATCH THE BLASTED PIRATES ASLEEP, AND TIE 'EM IN THEIR BUNKS!

SO MIDNIGHT FINDS OUR DARING ADVENTURERS STARTING OUT ON THEIR DESPERATE ATTEMPT TO TURN THE TABLES ON BLACK PETE!

PORT YOUR HELM, LAD, AND STEER FOR THE ANCHOR CHAIN!

SH-H-H-H

!

?

I have gone to Bilge Water
cave to find da treasure.
If I don't come back,
please oblige and send
my remains to my old
mudder in Pittsboig.
Black Pete

HOIST YOUR SAILS, MATEY. THERE'S NO TIME TO LOSE!

HEY, WAIT A MINUTE! WHERE Y'GOING?

TWANG!

TO **BILGE WATER CAVE**, MATEY. LOWER A BOAT, LADS!

YEAH HOW Y'GOIN' T'FIND IT WITHOUT THE **MAP**, WISE GUY?

EASY, MATEY. FOLLOW BLACK PETE'S TRACKS IN THE SAND!

HEY, CAN'T WE GET SOMETHING--

TO EAT,

WE'RE HUNGRY!

NO TIME, LADS! COME ABOARD! GETTIN' LIGHT IN THE EAST ALREADY!

PULL, LADS PULL! BLACK PETE MAY BE DIGGING UP THE TREASURE NOW!

THERE WE ARE, LADS. AS PLAIN A TRAIL AS THE BEAK ON MY FACE!

WHAT'S THE RUSH? HOW'S PETE GOIN' T'FIND THE TREASURE IF HE HASN'T GOT ALL THE MAP?

HE MIGHT FIND ANOTHER MAP IN THE CAVE, LAD! MORGAN MADE HIS HEADQUARTERS THERE WHEN HE BURIED THE **TREASURE!**

IF WE DON'T **TRAP** PETE, MATEY, WE'LL SEARCH THE CAVE OURSELVES!

HEY, **LOOK!** IT'S THE CAVE!

AYE, LADS, THIS IS IT, THE VERY CAVE WHERE MORGAN **FOUGHT** AND **DIED**. STUCK IN THE GIZZARD BY HIS FIRST MATE, **JOLLY ROGER!**

SH-H-H-H, WALK EASY, LADS!

SH-H-H-H-H, THERE'S A LIGHT AHEAD!

CURSES! NOT A SIGN OF BLACK PETE!

C'MON, LADS, WE'LL SEARCH THE PLACE FOR ANOTHER MAP! IT'S OUR LAST CHANCE!

LOOK, LADS, THIS WAS MORGAN'S CHEST!

Henry Morgan.
1669 A.D.

YO HEAVE HO, LADS, WE'LL HAVE A LOOK IN IT!

AVAST! THE GHOST OF MORGAN!

AH, YOU HAVE COME FOR MORGAN'S MAD, YES?

O-OH, N-N-NO, JUST S-SORTA BROUSING ABOUT!

DON'T **LIE** TO HENRY MORGAN! HERE'S THE MAP, NOW MAYBE I CAN GET SOME **REST**!

I TOOK THIS AWAY FROM A BIG SWAB WHO DISTURBED ME A WHILE AGO---- DIDN'T LIKE THE CUT OF HIS JIB!

DIG IT UP AND **SPEND** IT, LADS, I'M TIRED OF BEING BOTHERED!

AYE, IT'S THE **MAP**, LADS---- THE **TREASURE'S OURS!**

OH, YEAH, HOW ABOUT THE **HOLE** IN IT!

NEVER MIND, LADDY, OLD YELLOW BEAK WILL HANDLE THAT AT THE PROPER TIME!

TAP
TAP
TAP

IT WORKED, CAP! ALL WE GOT T'DO IS **FOLLOW** 'EM TO THE **TREASURE** AND TAKE IT AWAY FROM DEM!

HEY, NOW THAT WE GOT THE MAP CAN'T WE TAKE TIME **T'EAT?**

LATER, **DOGGONE IT!**

FIFTY PACES DUE NORTH O' THAT ROCK SHOULD BE **SKELETON TREE!**

LOOK! THERE SHE IS, LADS, SKELETON TREE!

WELL, WHERE DO WE GO FROM HERE, WISE GUY? THE REST OF THE MAP'S CUT OUT!

HOLD THE MAP A MINUTE, MATEY, AND WATCH!

?

I CUT THE HOLE IN THERE MYSELF, MATEY, BEFORE WE LEFT PORT, AND------

----HAD IT TATTOOED ON MY CHEST! READ IT OFF, LADS!

BALD ROCK

SPY-GLASS COVE

SKELETON TREE

YUH SIGHT THROUGH THE **LEFT EYE** OF THAT SKULL, SEE TWO CROSSED BONES AND THERE'S THE **TREASURE**!

TREASURE AHOY! OLD YELLOW BEAK SEES THE BONES, LADS!

THERE SHE BE, LADS, X MARKS THE SPOT!

NOW DO WE JUMP OUT AND CUT DER TROATS?

NOT YET, **DOPE**! LET 'EM DIG IT UP FOIST! WHY SHOULD WE WOIK?

HEY, LOOK, WE'RE HUNGRY, CAN'T Y'STOP LONG ENOUGH TO-----

DOGGONE IT, LET ME ALONE, **I'M BUSY!**

TAKE A PEEK AND SEE HOW DER DOIN', **RED EYE!**

HEY, DID Y'HEAR THAT? I HIT SOMETHING!

CLANK

THAT'S IT, MATEY---- WE'VE FOUND MORGAN'S TREASURE!

YIPPEE! BOY, LET'S GET IT OUT!

THEY'VE FOUND IT, CAP, LET'S GO!

YIPPEE, I'M RICH!

AYE, MATEY, RICH! LOOK AT THOSE **JEWELS**!

NOW, CAP, NOW?

OKAY, BOYS LET'S **GET** 'EM!

STICK 'EM UP! Y'BLOOMIN' SWABS, WE GOT YUH COVERED!

BLACK PETE!

WELL, WELL, BOYS, YOU AIN'T AS RICH AS Y'THOUGHT, ARE YUH?

BLAST MY TOPLIGHTS, WHAT A HAUL! JEWELS! GOLD, AND—AND, **WELL, WHAT'S DIS?**

SHIVER MY TIMBERS, IT LOOKS LIKE A CROWN!

LOOK, LADS, I'M A **KING!**

KLONK

OH, BOY, NOW WE ONLY GOT TO SPLIT IT----

---TWO WA---!?

LOOK OUT BELOW!

SOME **BOMBING**, HUH, UNCA DONALD?

HEAVE TO, MATEY, THE LADS SAVED OUR LIVES!

DOGGONE RIGHT I'M GOIN' T'BE **CAPTAIN** ON THE HOME TRIP! IT'S ABOUT TIME YOU GOT WISE WHO'S BOSS AROUND HERE!

WHY, IF IT HADN'T BEEN FOR **MY** NEPHEWS, YOU'D HAVE BUNGLED THE WHOLE THING!

IT'S BEGINNING T'SOUND LIKE Y'MEAN **MUTINY, MATEY, MUTINY!**

MUTINY OR NOT, I'M GOIN' T'BE **CAPTAIN!**

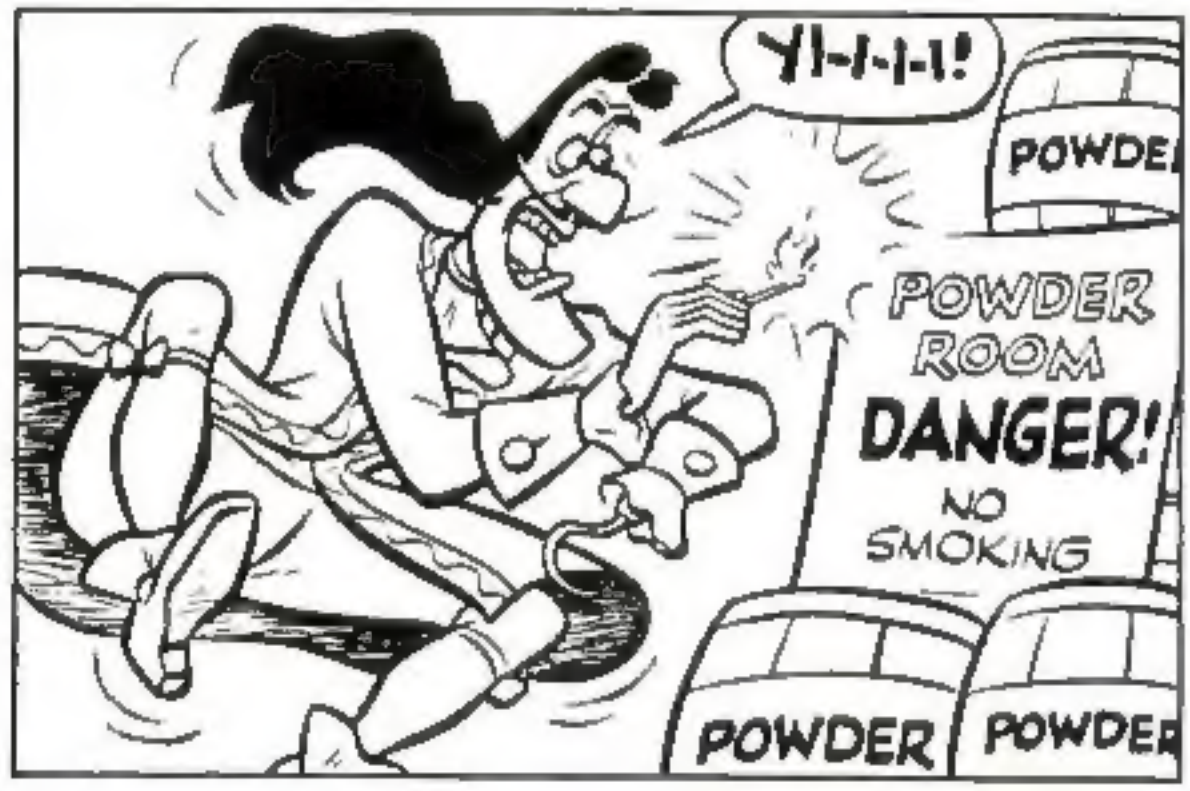
IT'S FINAL, SEE! I'M GOIN' T'BE ------!

HEY, YOU SWABS,

HOIST ANCHOR,

WE'RE SAILING!

POWD



The scene in the powder room on page 30 was taken directly from the earlier cartoon storyboard (left) and later re-used in "Captain Hook and the Buried Treasure" (right).

(continued from the inside front cover)

Their joint effort enjoyed a career of its own. In 1946, a condensed version was printed as **Donald Duck and Ghost Morgan's Treasure** (Better Little Book 1411). In 1953, the story resurfaced as "Captain Hook and the Buried Treasure," with a script by Del Connell (a staff writer at Western) based closely on "Pirate Gold" but substituting characters from **Peter Pan**. Art was by Dick Moores, who drew Mickey Mouse stories for the Disney comics and illustrated the **Gasoline Alley** strip for over twenty years. This intriguing reincarnation, originally published in the **Peter Pan Treasure Chest**, is once more available in Gladstone's **Walt Disney's Comics Digest** No. 2, on sale this month.

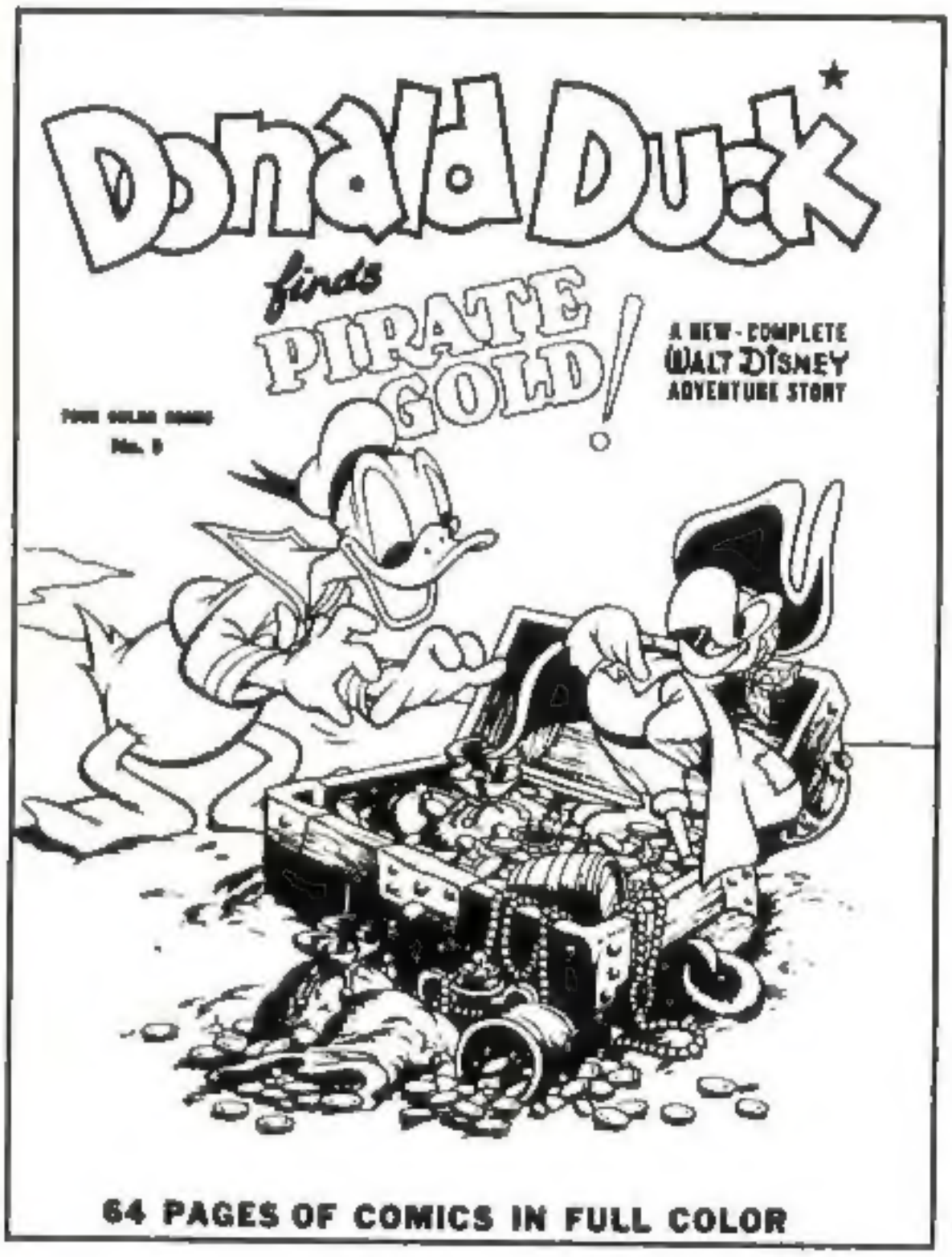
A much freer adaptation appeared in 1963 in **Woody Woodpecker** No. 76. The seafaring scenes were cut and the treasure hunt turned to farce, but the seafood grotto, the fake ghost, and the salty parrot Yellow Beak remained. (Thanks to fan writer Joe Torcivia, whose sharp eyes spotted this obscure story.)

These spinoffs testify to the enduring appeal of "Pirate Gold," an appeal that has resulted in the comic you now hold in your hands. To make the occasion as special as the original edition, we have commissioned a new cover from Daan Jippes and had the entire story recolored by Mike McCormick in order to eliminate a number of glaring coloring errors, such as the orange beak given to a parrot named Yellow Beak.

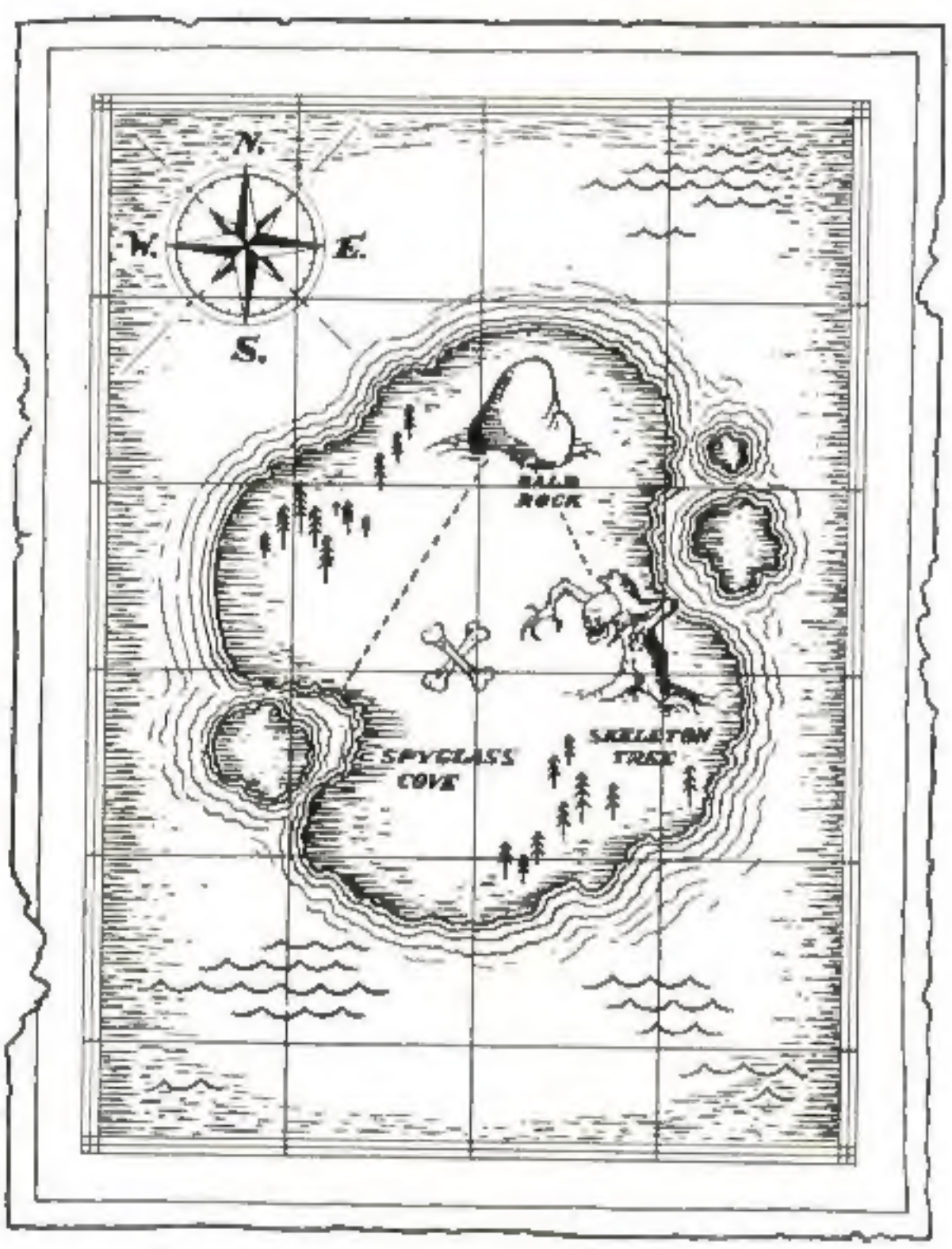
Gladstone is indeed proud to present the first uncut color reprint of this landmark comic book.

—Geoffrey Blum

The original front cover to *Donald Duck* Four Color 9.



The original back cover to *Donald Duck* Four Color 9.



WHO IS CARL BARKS?

And why is there a *thirty-volume Library* devoted to his work?

He's the man who single-handedly wrote and drew over 500 comic book stories for Walt Disney featuring **Donald Duck**, **Huey**, **Dewey** and **Louie**, **Uncle Scrooge**, **Gyro Gearloose**, **Gladstone Gander**, and many other Disney characters. These are among the most beloved—and most sought after—comics of all time.

Barks' stories are charming, adventurous, witty, suspenseful, memorable, and—best of all—funny. His work is printed and reprinted in comics all over the world, his stories are studied in universities, and the expressiveness he achieved in his artwork is the goal aspiring Disney comic book artists strive for.

Most of the comics his stories originally appeared in are expensive collector's editions; many are extremely hard to find at **any** price.

For this reason, Another Rainbow Publishing (parent company of Gladstone) is collecting the famous Barks Disney stories into an oversized, 10-set, 30-volume encyclopedia called **The Carl Barks Library**. Each set of three volumes comes in a handsome, colorful slipcase, printed and bound using the finest book manufacturing methods known. Barks' artwork is clearly printed in sharp black and white, just as he originally drew it. Details that went unnoticed before leap off the pages. As a bonus, covers to the original comic books are reproduced in full color on slick paper and tipped in.

Because of the care and expense that goes into each set, the retail price is $100.00 per three-book set, a bargain when you consider the price of a cheaply-made hardcover bestseller these days. These books are not sold in chain bookstores but are available only from the publisher and from selected comic book specialty shops.

For more information on **The Carl Barks Library**, including how you can subscribe at a substantial savings, write to:

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CBL